



• that gourmet poor magazine from CiTR 101.9 FM

discorder

April 2009 • *free.*

Dubstep

Bob Wiseman

Fucked Up

Apollo Ghosts

How Soon Is Now

Dash the Door Guy

House Party

Sex Party

IT'S
SPRING
TIME!



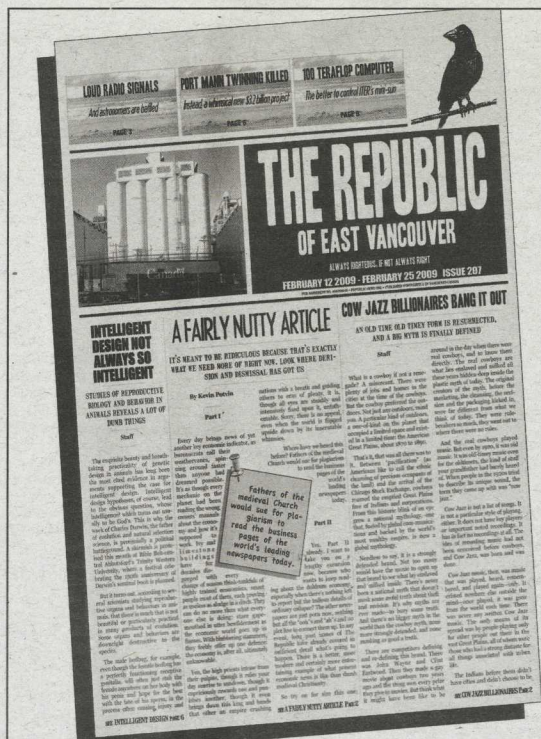
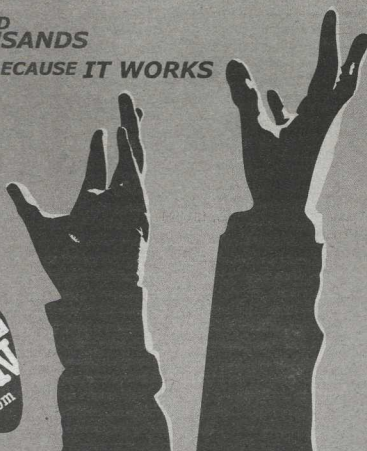
LIVEMUSICVANCOUVER.COM'S

INTERACTIVE MUSIC LISTINGS

CONTINUALLY UPDATED COMMUNITY DRIVEN
THE MOST COMPREHENSIVE LISTINGS SOURCE AVAILABLE

MAINTAINED
BY THOUSANDS

BECAUSE IT WORKS



THE BEST DEALS IN TOWN FOR A MEASLY 15 BUCKS.

(or, free for station members)

Ambleside Bookstall
#115 - 1425 Marine Drive
604-913-2023

Audiophile
2016 Commercial Dr.
604-253-7453

Banyen Books
3608 W. 4th Ave.
604-732-7912

Beat Street Records
439 W. Hastings St.
604-683-3344

The Bike Kitchen
6139 Student Union Blvd.
604-822-BIKE

Canterbury Tales Books
1990 W. 4th Ave.
604-733-1130

Devil May Wear
198 E. 21st
604-216-2515

The Eatery
3431 W. Broadway
604-738-5298

The Fall Tattooing
644 Seymour St
604-676-3066

Flaming Angels Design
644 Seymour St.
604-689-3224

Full Tilt Tuesdays
@ The Republic
958 Granville St.

Hitz Boutique
316 W. Cordova
604-662-3334

Hot Box
2560 Main St.
604-871-0095

The Kiss Store
2512 Watson St.
604-675-9972

Lucky's Comics
3972 Main St.
604-875-9858

People's Co-op Bookstore
1391 Commercial Dr.
604-253-6422

Red Cat Records
4307 Main St.
604-708-9422

R/X Comics
2418 Main St.
604-454-5099

The Regional Assembly of Text
3934 Main St.
604-877-2247

Saje Natural Wellness
2252 W. 4th Ave
604-738-SAJE

1291 Robson St.
604-609-0218

Scratch Records
726 Richards St.
604-687-6355

Slickity Jim's Chat and Chew
2513 Main St.
604-873-6780

Thriller
3467 Main St.
604-736-5651

Twigg & Hottie
3671 Main St.
604-879-8595

Vinyl Records
319 W. Hastings
604-488-1234

VOZZ Boutique
2855 W. Broadway
604-733-2067



www.citr.ca

A Friends of CiTR Card scores you sweet deals at Vancouver's finest small merchants and supports CiTR 101.9 FM. Show it when you shop!

Editor
Jordie Yow

Art Director
Nicole Ondre

Production Manager
Debby Reis

Copy Editors
Colin Throness
Liz Brant
Melissa Smith
Debby Reis
Alex Smith

Ad Manager
Marie Benard

Under Review Editor
Melissa Smith

RLA Editor
Alex Smith

Layout + Design
Nicole Ondre
Debby Reis

Contributors
Laura Hatfield
Dan Fumano
Leanna Orr
Ben Lai
Erica Hansen
Chad Thiessen
Brenda Grunau
Duncan McHugh
Alex Hudson
Benjamin Luk
Jackie Wong
Alex McCarter
Quinn Omori
Colin Throness
Jonathon Evans
Miné Salkin
Miranda Martini
Melissa Foye
Joan Koka
Nate Pike
Amy Scott-Samuel
Mark Paulus
Aaron Goldsman
E. E. Mason

Calendar
by Heather Jones

Photo & Illustration
John Bowman
Aisha Davidson
Audrey Egeland
Lindsey Hampton
Monika Koch
Michelle Mayne
Duncan McHugh
Coral Mercer
Steve Louie
Jamie Ward

Program Guide
Bryce Dunn

Charts
Luke Mead

Distribution
Peter MacDonald

CITR Station Manager
Brenda Grunau

Publisher
Student Radio Society of
UBC

Discorder Magazine.



April 2009
www.discorder.ca

Features

4

Dash the Door Guy

He checks your ID. He keeps out the riff raff.

7

How Soon Is Now

Local artists who have taken over the VAG like music!

Apollo Ghosts

They didn't know they were named after a scary bar.

8

House Party

Our reporter remained sober long enough to write this article about this new hip-hop night at the Biltmore.

Sex Party

The sexiest musical act to show up since Sex Attack.

9

Fucked Up

Their name suits them perfectly.

16

Dubstep

An intro to the guttural, rumbling low-end bass frequencies of Vancouver's dubstep scene.

18

Bob Wiseman

Winnipeg funnyman/film maker/musician chats about his projects, accordions and being exciting.

Regulars

4

Film Stripped

RIP: A Remix Manifesto and a Q&A with the director

5

Textually Active

The Vancouver Book of Everything

Venews

Hoko's, the Cobalt, the Astoria, Funky Winkerbeans

11

Program guide

Now a pull-out with the calendar on the other side!

12

Calendar

by Heather Jones!

20

Real Live Action

22

Under Review

23

Charts

Editor's Note

Dear Discordians:

As I write this Vancouver's music community is gearing up for the Junos. Well some of them are anyways. I admittedly do not know everyone in Vancouver's large and diverse community, although the only people I've met who were genuinely excited about the Junos are the people at my other job (at a call centre) who are keen to see the race-based comedy of host Russel Peters. With the only interesting bands nominated for Junos ghettoized in the "new" and "alternative" categories, it feels like huge tracts of great Canadian music are being ignored.

Not that Discorder is really about the mainstream music the Junos reward. I will save my excitement for the Polaris Music Prize. Before moving on, I will say one more thing about the Junos that someone wiser than me once said: "You don't have to be irrelevant to win a Juno, but it won't hurt your chances."

Coincidentally, we are writing about one Juno nominee in this issue, Fucked Up's Pink Eyes spoke to Dan Fumano about the myth of their band and his love of Vancouver. You can read all about it on page nine.

So what's in this issue? A new column! With each of the last few issues we've been trying to find places in related stories to cram

in all the updates on the state of Vancouver's ever changing venue landscape. Well not anymore. From now on we'll be putting all this information in one easy-to-read column called Venews (you can read it on page five). If you have any hot tips about new venues opening, old venues being shut down or issues that will effect how venues in Vancouver will be run send them to us at editor.discorder@gmail.com. Also, if you have any ideas for words other than "venue" we can use to describe such places, send those too, and put the word "urgent" in the title.

This issue does its best to show the diversity of Vancouver's cultural community. In it we explore our city's emerging dubstep scene (page 16), the local artists who are showing off their stuff in the VAG (page seven), a new hip-hop based club night at the Biltmore (page eight) and of course a couple great new bands (see Apollo Ghosts on page seven and Sex Party on page eight).

We're also launching our reader survey this month. Help us get to know you by taking a few minutes to tell us about yourself. Visit discorder.ca/survey for doing such things.

We hope you like the issue,


Jordie Yow

A photo:



Fred Cole from Pierced Arrows photographed by Duncan McHugh. Dude just rocks out so hard we had to print this photo.

©DISCORDER 2008 by the Student Radio Society of the University of British Columbia. All rights reserved. Circulation 7,000. Subscriptions are available and cost the current rate of postage. To subscribe email editor.discorder@gmail.com. To write for Discorder, e-mail editor.discorder@gmail.com. Ad space is available for upcoming issues and can be booked by calling (604) 822-3017 ex. 3 or emailing promotions.discorder@gmail.com. Ad rates are available upon request. To distribute Discorder in your business, email distro.discorder@gmail.com. If you send us anything and it gets broken, lost, scratched, mishandled, eaten, damaged, popped or explodes in any way, we cannot replace it or reimburse you. Discorder is published by CITR, which can be heard at 101.9 FM as well as through all major cable systems in the Lower Mainland, except Shaw in White Rock. Call the CITR DJ line at (604) 822-2487, CITR's office at (604) 822-3017 or CITR's news and sports lines at (604) 822-3017x2. Fax CITR at (604) 822-9364, email CITR at CitrMgr@ams.ubc.ca or pick up a pen and write #233-6138 SUB Blvd., Vancouver, B.C., V6T 1Z1, Canada.

Film Stripped: RiP!: A Remix Manifesto

Directed by Brett Gaylor

by Daniel Fumano

"It's a Canadian documentary funded by the National Film Board, looking at copyright law in Canada and abroad."

Though wholly accurate, that might not be the best way to sell *RiP!: A Remix Manifesto* to your friends if you want to recommend it to them. And you will want to recommend it, because it's a great movie—stylistically impressive, thought-provoking, fun and relevant.

On the other hand, saying, "It's a funny movie with cartoons and silly Youtube clips and hot chicks dancing at Girl Talk shows" is also accurate, but that would belie the real depth and relevance of the film's themes and argument.

RiP!: A Remix Manifesto is director Brett Gaylor's look at remix culture and the way people create and share art and culture in the 21st century, as well as the way corporations attempt to profit from that by using and adapting copyright law.

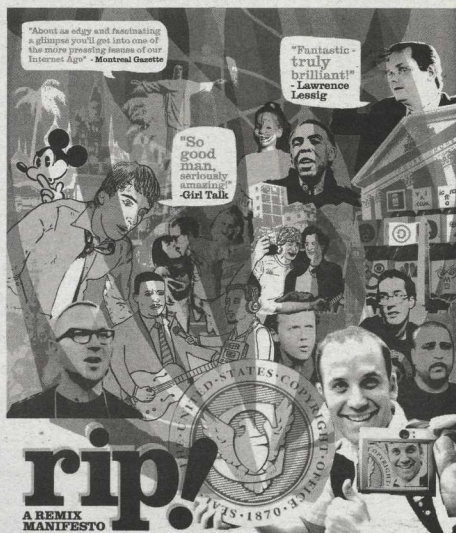
The Vancouver Premier of *RiP!* was Mar. 8 at the Vancity Theatre. The movie played to an enthusiastic, at capacity crowd, and was followed by a Q&A (via Skype) with Gaylor, a Galiano Island native now based in Montreal.

"This movie is about a war," Gaylor dramatically announces in the opening narration. And indeed, the debate, using Pittsburgh mash-up artist Gregg Gillis (better known to the world as Girl Talk) as its central figure, is very much framed as a struggle of "Us Vs. Them." Using Gaylor's terms, it's a battle between the "Copy Right" (corporations, lawyers and government) and the "Copy Left" (artists, fans, and everyday people).

This film will have you thinking about intellectual property and culture in a much broader sense than just "Lars and Metallica vs. Napster." For example, Gillis (who used to work a day job as a biomedical engineer before focusing full-time on being Girl Talk) explains that copyright law actually impedes scientific research and development because of competition between medical companies. Gaylor's cut-and-paste use of countless (uncleared) samples of movies, music, news foot-

age, Internet videos and interviews makes for a kind of exciting documentary as mash-up, which is open to further mashing up online, since Gaylor has made the film available online at www.opensourcecinema.org, the website he created, for users to remix. In fact, as Gaylor explains in the film, *RiP!* is actually a collaborative effort by hundreds of remixers.

Gaylor's vision of this culture war makes for a fascinating and fun film, and it makes sweating your tits off at a Girl Talk show a highly politicized act. **D**



An Interview with the Director

Brett Gaylor, director of *RiP!: A Remix Manifesto*, was good enough to answer a few questions via email for *Disorder*.

Disorder: I understand that you should be okay because of the fair use defense, but is there still a chance that you could be getting in any kind of copyright trouble with this movie? What if Disney gets upset?

Brett Gaylor: If Disney gets upset they could sue me. Fair use (fair dealing in Canada) is exactly what you described—it's a defense. So yes, you always run that risk that someone will be so outraged by what you've done that they try and stop you.

D: At the Q&A in Vancouver, you said that this movie wouldn't have been possible without the participation of the NFB, and that they've stood behind the film 100 per cent. How much did the NFB stick their necks out by getting involved with this? Is it legally risky for them?

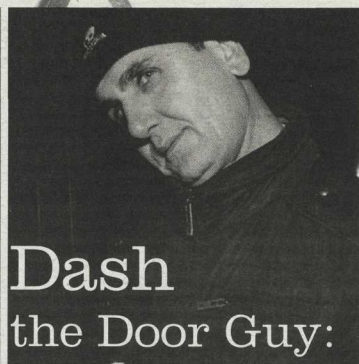
BG: Well, they are a co-producer, so yes it is a risk. But like I said, we did take steps to try and make the risk a reasonable one. For instance, in the film we show Arnold Schwarzenegger meeting with Stephen Harper and discussing amendments to

Canadian copyright law. At one point I sampled scenes from *Terminator 2*, spliced with him chasing me around the globe. This was found to be legally wanting—I wasn't making a specific comment or criticism on *Terminator 2*, I was just being silly. So I took those clips out. And usually if it wasn't legally sound, it was probably not that artistically interesting either.

D: Was it a concern for the NFB that you are actually looking critically at the Canadian government and Federal Copyright law?

BG: No. The NFB is an arms length institution, so they will engage in films that create debate surrounding Canadian political issues. The NFB would be little more than a propaganda agency if it weren't given the freedom to critique.

D: You've shared the film via Open Source Cinema and the others remix it. Some musicians, like Radiohead and Kanye, have started allowing the free distribution of their song components (or stems) for everyone to remix the songs. Do you see this trend evolving over the years to come? Becoming more widespread?



Dash the Door Guy:

Don't even try.

by Leanna Orr | photo by Coral Mercer

If you have ever attended 1/2 Alive, Salbourg (R.I.P.) or Glory Days, chances are you had your ID checked by Dash, doorman to the scene. He began working events with Jason "MyGayHusband" Sulyma about three years ago, and has been (mostly) turning away 16-year-olds ever since. During his time in Vancouver, Dash has become an institution for alternative club nights and concerts. His picture appears frequently on lindsaysdiets.com, and regulars greet him enthusiastically. Even as he grumbles, "these kids, they all drive me crazy," Dash looks amused at the stumbling horde surrounding the door of the Biltmore.

Dash clearly enjoys his job, but is careful not to mix business with pleasure. "I've never dated someone I've met when I'm working. I'm single," he said. Of course, as the arbitrator of "who's in, who's out" at some of Vancouver's most popular nights, his bachelorhood is clearly by choice. At least two charmingly intoxicated young women approached him during our interview, flirtatiously asking to skip the line. Both were still waiting 45 minutes later.

Tipsy girls are an occupational bonus that was conspicuously absent in Dash's former life of work. Born in Kurdistan, he served as a Special Forces officer in the Iraq-Iran War. "I still have a bullet in my knee," he mentions, graciously allowing me to feel it. When asked if he is still a good shot, Dash answered suspiciously, "Why are you asking me that? Well, yes, I guess so. But I haven't shot a gun since '87." For my own safety, I will not suggest that Dash is undercover and performing covert international espionage. I will, however, advise against stepping out of line with this particular bouncer. **D**

BG: Absolutely I think it will continue! The distribution of stems in music was one of the models that we looked at for OSC, and I think that these sorts of experiments create immense value—it gives artists additional means of offering their fans something of value. Instead of asking for people to pay for a record work only, these types of experiments are important forays into creating a new value chain. That's why we have all these different ways people can experience the film—TV, in theatres, on DVD, remixable on the web—we know it's not enough to simply burn a disc anymore!

D: You mentioned at the Q&A that the version that we saw at the Mar. 8 screening was different from the one that will be shown at the Ridge Theatre starting Mar. 20. Will the film continue to evolve? Indefinitely? Do you think this will become more common in the future with other films?

BG: Indefinitely? A scary and inspiring thought. Inspiring that others would continue the work, less so if I no longer slept. But yes we're getting ready to show a remixed version of the film at the Ann Arbor film festival, and hope to keep things going at www.opensourcecinema.org. You can remix the film online there!

D: Thanks a lot, Brett! Congratulations on the film.

BG: No problem! I used to read *Disorder* back in the day. Glad you guys are still around! **D**

Venews:

A look at the state of the independent music venue in our city

by Jordie Yow

I'm pleased to be writing the first edition of Venews, a column that seemed necessary after the last few issues of *Discorder*. For a more detailed look at why we felt this column was necessary and what we intend it to do check out the Editor's Note on page two.

It would seem more and more that venues is bad news in Vancouver. The liquor control and licensing branch of the provincial government revoked the live music license that had been provided to Hoko Sushi and Karaoke House by the City of Vancouver. Hoko's owners are considering appealing the decision, but they have not yet decided.

"I have to be very rich to fight this system," said Jian Hoko, one of the owners.

The liquor branch's decision, posted Feb. 20, stated that Hoko's was operating as a bar and that the city permit they had to operate (which the owners say allowed them to have live music) did not in fact allow them to have live music. I'm not going to debate whether or not Hoko's broke the law, but if a responsible, safe venue like Hoko's is breaking the law then maybe there is something wrong with the law.

Another venue's closure is perhaps a bit less surprising. The city police finally wrote up the wonderfully named Peanut Gallery after things got a little too busy, which was enough to put an end to that underground venue. The Peanut Gallery's success was always more about their ability to keep off the radar than it was about approval from people in authority, so while sad, their shutdown isn't surprising. Cheylene Tattersall, who wrote the goodbye note, will be collecting photos of the past year to put into some sort of collection. If you have any, you are asked to send them to her at info@peanutgallerybasement.com.

The venue's closure prompted Saelan Tierdy, *Colour* magazine's music editor and local music aficionado, to call on Pro Fun City to put a bit more oomph into their lobbying efforts to get the city to do something about the "absurd marginalization of good nightlife venues in this town." Though we at *Discorder* agree with the majority of Tierdy's sentiments, the entire onus cannot be placed on the heads of just one lobbying group.

As individuals who reside in Vancouver we have just as much power to get in touch with

city council to promote change as any lobbying group. In an interview, Vision Vancouver city councillor Heather Deal said, "I would like to see our bylaws reflect a lot more flexibility."

Deal's portfolio contains both the arts and city nightlife. She urged people who are concerned about the state of Vancouver's venues to email her at hcddeal@vancouver.ca. But your don't have to stop there. Email Vancouver's mayor and council at mayorandcouncil@vancouver.ca.

Among issues that are currently brewing, the Cobalt has formed a 5,000 person Facebook group to organize a way to save the bar from being closed by noise-control bylaws on after-hours bars. "Bylaw no. 6555 : a bylaw to regulate noise or sound within the City of Vancouver" requires that all establishments keep noise to under three decibels above the background noise three metres from the building. Three decibels is the amount of

noise necessary for the human ear to tell the difference between what they are hearing and background noise. That means that if someone is three metres from the Cobalt, (approximately on the far edge of the sidewalk outside their door) and he can hear that there's a concert going on inside, then the

Cobalt is breaking Vancouver's noise bylaw. This seems to be a slightly overbearing rule so it is understandable that Wendythirteen is complaining about this bylaw in the *Straight's* Mar. 12 Music Notes.

After all the doom and gloom are you ready for some good news? By the time you read this the Downtown East Side bar, the Astoria, should be reopening after spending \$120,000 on renovations for soundproofing. They're back in action and you can book your band to play there soon.

Additionally another East Van staple Funky Winkerbeans is going to start hosting regular nights with bands. No More Strangers will be bringing bands like Hermetic, the SSRIs, Haunted Beard and many more out. It will be happening every other Saturday and you can check out the calendar for listings. The group's Facebook page had some sage advice after all these closures. "We decided to stop crying into our chocolate milk and start a new night with live music and dancing." Amen to that. *DY*

Textually Active

The Vancouver Book of Everything

by Jordie Yow

Usually we try and come up with something we think you should read for this column, but our collective brains failed to find a good book about music this month. Instead we will be taking a look at the *Vancouver Book of Everything*. This glorified travel book is the local installment of the Canadian Book of Everything series which does its best to present a city, in a fashion, that will appeal to a young audience. *Vancouver* does provide a good snapshot of the city (although the section on Vancouver's economy may need a bit of revising now that this whole recession thing is happening).

If you knew absolutely nothing about Vancouver, this would be a good place to start. If you're a local, you'll probably be bored. The reason for this is two-pronged. If you are interested in something, say music in Vancouver, then you will find the 200 to 500 words devoted to the subject severely lacking. But wait—even though you may know lots about music, you might not know anything about gardening in Vancouver and this book will teach you about that. You may not care at all about gardening in Vancouver, in which case this information is useless to you, but if you do care, then you would be much better suited to pick up a book that is more specialized on the subject, like say *Gardening in Vancouver*. Because of the overgeneralized approach, the book is essentially useless to anyone interested in more than a superficial understanding of anything in our city. So if you are the annoying sort of person who likes to prove they are smart by touting endless trivia, this is right up your alley. This book is also great if the sight of an email titled "FWD: FWD: FWD: You know you're from Vancouver when ..." from some member of your extended family brings great joy to your heart, littered as the book is with lists of questionable slang, catchy quotes from well-known locals and top five lists like "Things to see in the Vancouver Museum" that come across in the same vein as those annoying emails. It would appear the jerk who has nothing better to do than take advantage of the fact that my dad (sorry Dad) hasn't quite grasped email etiquette has found a new place to be published in this book.

I am perhaps being overly harsh; this book does have a use. It's the ideal "quick read" for someone who is considering moving to Vancouver, but has limited knowledge of the city. It's also a good travel companion for tourists. Aside from that, if you're looking to actually learn about something in Vancouver, you might be better off with something more specialized or specific. If you want a "good read" about our beautiful city, you'd be better served picking up a copy of Douglas Coupland's *City of Glass*. *DY*

K.O.S. YES!

The highly-anticipated new album featuring "4321."

Also available YES! It's Yours fan remix album.

CD AVAILABLE APRIL 14th!

k-osmusic.com

give \$5.00 with gift card

listen-watch-play **hmv**

S M T W T F S

Biltmore CABARET

1 **Talent Time**
with **Paul Anthony**
SHANE KOVCZAK
Mini-top performance,
comedian and more!
Kays 'N' Krates (11pm)

2 **WEIRDNESS**
DJ PARTY
with **VINCENT PARKER**
SHIPYARDS

3 **TIMBRE**
PRESENTS
MIRAH
WITH GUESTS

4 **FOUNDATION**
CONCERTS PRESENTS
ARIS WOLF (7PM)
WITH **SHERRIN PIXIE**
WITH **GLORY DAYS**
MODERN CREATURES
(11PM)

5 **KITTY NIGHTS**
NYC Style
Burlesque & Comedy
Burgundy Bricks
& Friends.
DJ Teddy Smooth

6 **SKINNY**
MAGAZINE
MONDAY
PRESENTS
ADJECTIVE
MODE MODERNE
HARD FEELINGS

7 **TIMBRE**
PRESENTS
ACID MOTHERS
TEMPLE
KINSKY &
SUICIDE SQUAD

8 **UNION**
CONCERTS
PRESENTS
JENSEN FAN
FIVE
THUNDERBOLT
CALLAHAN

9 **TIMBRE**
PRESENTS
KODE 9
WITH GUESTS

10 **BILTMORE**
CABARET
PRESENTS
JON-RAE
FLETCHER
WITH GUESTS
SLEEPY SUN
DANCY HANCOCK
SHIMMER VOLTAGE

11 **TIMBRE**
PRESENTS
JUNIOR BOYS
WITH **EARL THORN**
(EARLY SHOW)
GLORY DAYS
BARE PATROL
(11PM)

12 **KITTY NIGHTS**
NYC Style
Burlesque & Comedy
Burgundy Bricks
& Friends.
DJ Teddy Smooth

13 **SKINNY**
MAGAZINE
AND THE
BILTMORE
PRESENTS
INTELLIGENCE
GANG VIOLENCE
SEX CHURCH

14 **TIMBRE**
PRESENTS
FUCKED
UP
WITH GUESTS

15 **THE**
GREEN
HOUR
THE SUMNER
BROTHERS,
SPOON RIVER

16 **CJSF FM**
ANNIVERSARY
PARTY
WINTERMITTS
TRAP DOORS
BLAZINGHORN
(W/DM)

17 **BILTMORE**
CABARET
PRESENTS
GOB
THE SET
BURN HOLLY-
WOOD BURN

18 **FOUNDATION**
CONCERTS
PRESENTS
MOONLIGHTS
SYNCHRONIZER
(EARLY SHOW)
GLORY DAYS
TWO CRYSTALS
(11 PM)

19 **BILTMORE**
CABARET
PRESENTS
VETIVER
WITH GUEST
RICHARD
SWIFT

20 **SKINNY**
MAGAZINE
MONDAY
PRESENTS
POOLHALL
GOSPEL
WILD LIFE
CLOSELY
WATCHED TRAINS

21 **HOUSE**
PARTY!
RETRO HIP
HOP DJS

22 **THE**
HASTINGS
SET
PRESENTS
BURLOWN THE
BRIDGE PARTY
DJ NINA MEN-
DOZA & SWE
WITH GUESTS

23 **LIVE**
NATION
PRESENTS
ATTACK
IN BLACK
W/ SHOTGUN
JIMMY

24 **TIMBRE**
PRESENTS
BURAKA
SOM
SISTENA
WITH GUESTS

25 **BILTMORE**
CABARET
& 1/2 ALIVE
PRESENT
THUNDERHEIST
THE WINTER
GLOVES
GLORY DAYS

26 **KITTY NIGHTS**
NYC Style
Burlesque & Comedy
Burgundy Bricks
& Friends.
DJ Teddy Smooth

27 **SKINNY**
MAGAZINE
MONDAY
PRESENTS
TIMECOPIZ
AND GUESTS

28 **HOUSE**
PARTY!
RETRO HIP
HOP DJS

29 **TIMBRE**
PRESENTS
VIVIAN
GIRLS
WITH GUESTS
ABE
W/ LITRIP

30 **BILTMORE**
CABARET
& SWAK
PRESENT
BRASSTRONAUT
WITH GUESTS

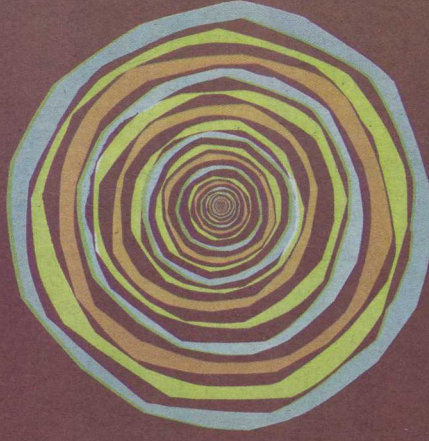
APRIL 2009

SATURDAY MOVIES
AT THE BILTMORE CABARET
COEN BROTHERS FILM FESTIVAL
THROUGH THE MONTH OF APRIL.
12-5 PM. SHOWTIME 1PM
SEE WWW.BILTMORECABARET.COM
FOR MORE INFO

COMING IN MAY
8 Immaculate Machine
15 The Virgins
16 Manchester Orchestra
23 Lucero
28 Danny Michel & Carolyn Mark

ph: 604-676-0541
3951 Kingsway (at 12th) www.biltmorecabaret.com am '09

BOB MOULD LIFE AND TIMES



BOOKER T. POTATO HOLE

AVAILABLE 4.21

Raucous and funky, BOOKER T. creates his most audacious record ever with backing by the DRIVE-BY TRUCKERS.

Produced by Rob Schnapf & Booker T.

Available April 7th
bobmould.com | anti.com

ANTI-

ANTI-

Apollo Ghosts: five bucks!

by Ben Lai | photos by Steve Louie | drawing by Monika Koch

"I love our name, even though I didn't know what it means until now," bassist Jay Oliver candidly admitted. The name of his band, Apollo Ghosts, originated from a music venue in Thunder Bay called the Apollo Bar and Restaurant, a friendly, popular stop for many travelling bands on route between Winnipeg and Toronto.

"When I was touring with the Winks across Canada in 2006, they let us stay in these apartments [above the Apollo Bar,] and we each got our own giant room," guitarist Adrian Teacher clarified. "I remember going to bed and just being really scared. I felt like there was a ghostly presence in there. I had a notebook and just wrote down Apollo Ghosts. I liked the sound of that."

The first thing most people notice at an Apollo Ghosts show is the outrageous amount of charisma and energy Teacher delivers song after song. During a Jan. 18 show at Our Town Café he jumped off the stage, danced with the crowd and then ran outside into the streets singing. His equal dose of confidence and humour on stage has fans comparing him to the likes of Jonathan Richman and Narduar the Human Serviette. Off the stage however, Teacher's personality is the polar opposite—surprisingly quiet, soft-spoken and introspective.

"I get really excited to play music," Teacher explained. "You are up in front of an audience and I feel it is important to engage them. And there is a certain way to engage people. We're just having fun."

"Adrian is more of a stage performer," said drummer Amanda Panda. "[Adrian and I] used to teach in Korea and some days I'll be looking over into his classroom and I see him running his hands through his hair, waving his arms around, singing and playing his guitar. I think a lot of the other teachers in school would get annoyed because he put a lot more efforts into his lessons. He wants to put on a show for the kids."

Apollo Ghosts' recent debut album, *Hastings Sunrise*, is a vinyl-only release (it comes with an MP3 download card) and can be purchased for the ridiculously low price of five dollars. "A lot of people laugh at that idea, kind of make fun of me, but I think it has worked out really well," Teacher laughed. "A lot of people will take a chance on it. You know, what's five bucks? At this point we don't have a big fan base so I thought, why not just give it away at cost?" Sales of the *Hastings Sunrise* took off as soon as an American music blogger named Ryan Catbird gave a glowingly positive review of the album on his website, the Catbirdseat. Having sold most of the 300 records manufactured, the band will be repressing the album on coloured wax within a few months to meet the demand.

"I think [Catbird] is just very influential. He has a label and people like his website a lot," Panda explained. "It worked out nicely."

Orders were coming in from as far away as Germany and Iceland. "And we thought Iceland went bankrupt," Oliver joked.

Apollo Ghosts will be playing at 3216 W. Broadway (Mel Lehan's campaign office) along with Collapsing Opposites, Search Parties and Zombie Pistolero & his Guns on Apr. 14. For more information about the show, or to purchase the record, you can visit Adrian Teacher's website at <http://www.myspace.com/adrianteacher>. 



How Soon is Now

A review of noisy things at the Vancouver Art Gallery

by Laura Hatfield | art by Audrey Egeland

An exhibition that attempts to bring music into the sphere of visual arts is now being hosted by the Vancouver Art Gallery. *How Soon is Now*, taking its title from the Smiths' song of the same name, is curated by Kathleen Ritter who has pulled together the work of 34 varied artistic practices based out of Vancouver, abandoning the all-too-familiar thematic residue of late 20th century curatorial practices to pursue an open-ended exploration of the work currently being produced by up-and-coming B.C. artists. The exhibition picks up on current trends in the art world, including a heightened interest in audience participation and the iconography of rock music, and attempts to form connections between diverse practices while valuing experience over object.

Although Ritter claims the exhibition does not hold to one theme, there is one section that is rather obviously associated with music. The event is held at a time when it has become common for gallery goers to see a convergence of visual arts and music during their visits, considering recent shows like the Chicago Museum of Contemporary Art's *Sympathy for the Devil: Art and Rock and Roll Since 1967*, Musée des Beaux Arts Montréal's *Andy Warhol Live*, and the Belgian Centre for Fine Arts' exhibition *It's Not Only Rock-n-Roll, Baby!*, all held within the past couple of years.

In Hadley & Maxwell's multi-media installation *1+1-1*, distorted images from Jean Luc Goddard's film about the Rolling Stones recording of "Sympathy for the Devil" which was originally titled *One Plus One* (the film was renamed *Sympathy for the Devil* by the

film's producers) are presented, coupled with footage from Hadley & Maxwell's musical outing with two Vancouver artists/friends in a rented Berlin jam space. The images focus mainly on the gear and cords of the space and are projected on freestanding baffles. In addition to the videos, the sound consists of panned, chopped up bits of music from the two different music sessions, external lighting systems (reminiscent of rock show lighting) with coloured gels that convey an atmospheric formalist sensibility. The work suggests meditation between past and present via means of technological gear used in rock music (microphones, cords, sound baffles). The mixed audio element could be mistaken for sitting in a video editing booth with multiple projects going on at the same time, and is mixed to form a cacophonous relic of an improvisational jam.

No exploration of rock music would be complete without some semblance of drugs. Just around the corner from *1+1-1* is Paul Wong's *Perfect Day*, a tripped-out video of the artist getting high, spazzing out to a scratched copy of "Perfect Day," performed by Lou Reed. The video is made with tacky visual effects combined with Wong's self-loathing, disjointed commentary and alludes to the schizophrenic mentality of an addict looking for euphoria.

An installation by the art collective Instant Coffee, titled *Nooks*, consists of four kiosks that people can sit and enjoy themselves in, one of which contains a record player and an assortment of old 45 singles by artists such as Stevie Wonder, Blondie, Dee Dee Sharp and Phil Collins. Probably the most time-consuming piece of the exhibition is a sound booth installation by



Samuel Roy-Bois, *Ugly Today, Beautiful Tomorrow* where visitors are likely to be distracted from the rest of the show by a chance to pick up an instrument and physically play music. The sound created is recorded and played back in the lobby of the gallery. Aside from just making a lot of a noise, this work provides an opportunity for a collaborative passing of ideas between potential strangers using the language and tools of music. Perhaps Nicolas Bourriaud was right when he claimed that art galleries should be like clubs, and that the most significant aspect of art made today is that which provokes human interaction.

Lucy Pullen's photographs, *The Northern Lights* depict a jam space as a site of production. Reminiscent of the aurora borealis phenomenon emphasized by the title of the work, Pullen draws particular attention to the coloured lights reflected on the tiled ceilings, while coincidentally bringing to mind the Canadian music group who share the same moniker. In 1985 performers as diverse as Neil Young, Bruce Cockburn, Anne Murray, Geddy Lee, Corey Hart, Gordon Lightfoot and Bryan Adams gathered to form the Northern Lights to record the charity song "Tears Are Not Enough." Northern Lights conceptually mimicked Band-Aid's success with their hit song "Do They Know It's Christmas." This 1980s global buzz helped raise millions of dollars for famine relief in Ethiopia. The gesture was that of hopeful optimism for the potential of collaborative pop culture to create proactive political action. *How Soon Is Now*, like the group Northern Lights, combines a diversity of artists, styles and themes to form one harmonious exploration of the current time and examines the potential for the fine arts to affect positive social change. 

House Party

Get Money.

by Leanna Orr | art by Aisha Davidson

The scene at the inaugural House Party hip-hop night on Mar. 17 at the Biltmore was just like a P. Diddy video. Hot girls shook it on the stage and dance floor, everyone had a gin and juice in hand and gold jewelry adorned sweaty chests. Just like a P. Diddy video, except the girls were rocking American Apparel, "ghetto cocktails" were double-fisted with PBR and the gold was vintage.

A stream of club anthems was provided by Andy Dixon (Secret Mommy), DJ Man Tears, (Emergency Room), DJ NOREMIX (Michael LaPointe), Ian Wyatt (Blastramp) and Lil' Baby Peace Sign (Nü Sensea) [ed. Lil' Baby Peace sign was not in attendance but will be in the future]. Unlike most of the nights these DJs regularly play, at House Party the dancing crowd took precedence over the DJs. With the decks relegated to the back of club, the dance floor could overflow to fill the stage as well. This set-up was well received and discouraged the usual development of an exclusive, backstage party.

Although the DJs were not the centre of attention, they seemed to be satisfied with the maiden voyage of House Party. As he packed up his Serato, Wyatt spoke positively of the event: "It was great—I'm really happy with how things turned out. I enjoy doing this; I get to help people dance."

Musically, House Party was entirely free of pretension. Almost every song was widely popular commercialized rap or hip-hop. Michael LaPointe noted that the DJs "started the night simply to play hits that didn't have a home already." Cha-



millionaire's "Ridin'" is one such song, though the decidedly non-gangster crowd was well-versed in the lyrics and eager to rap along. The music achieved its goal—a full and sweaty dance floor—but technical difficulties caused a couple of awkward silent gaps between tracks. Truthfully though, when a DJ sandwiches Biggie's "Hypnotize" between Missy Elliot's "Lose Control" and T.I.'s "What You Know," there are few errors large enough to pry people off the floor.

For most attending House Party, myself included, the small musical mishaps were insignificant. The night was dedicated to shameless fun, and was one of the most enjoyable club nights I have had for quite a while. Like the DJing, the attendees seemed to ignore the questionable social implications of House Party.

Undeniably, the night was, generally, an appropriation of

black culture for the entertainment of white people. The image of a room full of mostly white people dancing to mostly black music played by white DJs bears an uncomfortable resemblance to a 19th century plantation dance, with men in blackface playing fiddles. It is, however, worth questioning how valid it is to classify music by race. Perhaps music, no matter the origin, is a platform for universal enjoyment. This is an important issue to consider, and I feel that House Party was a celebration, not a satire, of hip-hop culture, and evidence that music may be universal after all. Overall, from the approachable music, to the open stage and celebratory attitudes, House Party was night for easy fun, and one that I look forward to getting drunk at again.

The next House Party will be Apr. 21 at the Biltmore Cabaret.

VD



Sex Party

Instant dance party guaranteed

by Erica Hansen | art by Lindsey Hampton

The first time I saw Sex Party they literally almost shot me in the face with fireworks. Aside from this near maiming, it was pretty much love at first sight. Hailing from Red Deer, Alberta, the vigorous four-piece ensemble moved to Vancouver last fall. Not discouraged by the rain, Paige Graham (vocals), Jason Stashko (vocals/bass), Tyler Archibald (drums) and Dan Gervais (synths) settled right in, and so did their thrashing electro-sexual melodies.

Sex Party has one full-length album out (self-titled) and are in the process of recording a second. They are hoping to pump it out as soon as possible for our sensual listening pleasure. They write all their music together, allowing their varied influences and tastes to collide and converge, the offspring of which is the kicking and screaming sound that Sex Party has become notorious for. When asked to classify their style—a sensitive question—Gervais offered the term "club punk" to the approving nods of his band mates. Later, Archibald

mused on how they might have found a better fit over in France or Japan where the electro music scene runs deep.

"France actually has so much, it would be awesome to tour there. We even looked into doing a tour in Japan," said Archibald.

On the dynamics of playing music in Vancouver versus towns like Edmonton or Calgary, he added, "Everyone here wants DJs now. And then you're competing with big bands coming through. It's harder to book shows on weekends and you end up playing in the middle of the week. But there is definitely more here, more people here still come out on weeknights. It always sucks playing late when people leave early to get up for work in the morning."

They give props to venues like the Biltmore that often stage live shows early and then finish off with a DJ set or two.

You might have already experienced this Jan. 28 at the Mae Shi show, or perhaps at Shambhala's Rock Pit last summer, but I want to talk a bit about Sex Party in the flesh. Live, these guys have as much presence as they do style, which is to say a lot. Instant dance party guaranteed. Stashko manages to maintain remarkable control of his bass as he pounds out industrial riffs and contorts his body in new and creative ways. He's definitely not shy about getting up close and personal with the floor. Graham retains her composure, delivering her crisply rendered lyrics amid Stashko and Gervais' deep dancy beats and synth-pop rhythm. And they're always dressed to impress, or dare I say barely dressed. See for yourself: Sex Party plays Apr. 8 at the Bourbon with Random Humans and the Telephone Girls, and Apr. 30 at the Backstage Lounge with NEATO! The Filthy Varmint.

To avoid an embarrassing Google search we provide you with the bands Myspace: www.myspace.com/sexxparty.

VD



Fucked Up

Their most recent album opens with a flute solo. They practice black magic.

by Daniel Fumano | art by Jamie Ward

Over the eight years of their existence, Fucked Up have been demonstrating, in many different ways, that they are a different kind of band. You may have read, seen or heard some of the stories about the six-piece hardcore outfit from Toronto; indeed, in the past two years they have seemingly been showing up everywhere—from Maximum RocknRoll to Pitchfork, from the *New York Times* to Fox News.

If you've been paying attention to this, you've probably heard a lot of the same things about the band—they hate each other and they are always on the brink of killing each other. They may or may not be racists and/or neo-Nazis. Their most recent album opens with a flute solo. They practice black magic. They have held day jobs as varied as factory worker, child actor and film producer.

There are, however, two facts about Fucked Up that are easy enough to discern—they are prolific and they are ambitious.

Their prolificacy is evidenced by both their recorded output and their touring. Their release history includes an extensive list of dozens of limited-edition 7" releases, a handful of EPs and two full lengths: 2006's *Hidden World* and last year's stunning *The Chemistry of Common Life*. An epic album weighing themes of religion, philosophy, science and mysticism, *Common Life* simultaneously impresses with deft musicianship and ornate instrumentation, and satisfies with gut-churning riffs and throat-shredding screams. Their live performances have garnered legendary status for their intensity and theatricality.

The Fucked Up roster is rounded out by five talented musicians, and each has a handful of pseudonyms colourful enough to match band leader Damian Abraham's charming moniker Pink Eyes. The liner notes from *Common Life* list bassist Mustard Gas (a.k.a. Sandy Miranda), drummer Mr. Jo (Jonah Falco) and a trio of guitarists: 10,000 Marbles (Mike Haliechuk), Gulag (Josh Zucker) and Young

Governor (Ben Cook). In Abraham's words, they are "people who don't really get along and don't have a lot in common," but that sounds pretty mild if you've read the stories in the media about band members getting in fist-fights on stage and in public places.

In conversation, Abraham is as engaging, articulate and amiable as he is confrontational, unintelligible and intimidating in performance. "It's funny, because I think a lot of people think we're exaggerating, but that is very true. We as a band do not get along. In no uncertain terms. And it makes touring difficult and it makes life in general kind of unpleasant at times, but there's no love lost," he said from his cell phone in Toronto.

Asked how long they can keep this up without breaking up or killing each other, Abraham laughed. "I would've thought we'd be long gone by now!"

"If you're gonna fail at something it's better to fail spectacularly than to just scrape by."

Upon further thought, though, he added, "You know, it's really weird: I think because we don't love each other, we'll stay together a lot longer than a lot of bands that do love one another, cause there's nothing to lose. As long as we can get through a tour without coming to physical blows, then I think we're doing fine."

On a (slightly) positive note, Abraham said that his relationship with his bandmates has "actually been a lot more bearable than in years past," sounding more surprised than sunny. Really? Can a band really function with six people who you not only dislike each other, but are a physical danger to each other? It seems difficult to believe.

Abraham isn't surprised that people are skeptical. "We cannot blame anyone [for not believing us], because we've done so much

misinformation in the past," he said, referring to their predilection for spreading mistruths and myths about the band in previous years. "If someone chooses not to believe or chooses to believe anything about our band, it's no fault but our own, because of what we've done in the past."

Reflecting on all of that self-created mythology surrounding the band, Abraham explains that it has had "a very functional purpose" for the band (in addition to the anonymity that their aliases provided to help them evade Google-savvy American border guards in their early American excursions). "Even moreso though, I just love it when people come up and talk to me like, 'Is that real or is that fake? Are you guys just bullshitting?' You know at least it shows that people are paying attention. Or they're interested enough to kind of wonder what's going on beyond the

surface. I guess that was part of why we liked the ruse thing. It's like when you see someone giving a speech, and they talk deliberately kind of quietly so you have to pay more attention. By putting out so much bullshit, people had to pay a little more attention to try to figure out what was actually going on."

But Fucked Up make aggressive, confrontational music; perhaps the tensions and animosities between band members translate into real emotions in the music, contributing to their creative output. To explain, Abraham points east: "Back to the Japanese hardcore. The Japanese bands like Gauze, they're a huge influence on us, because their approach to music is very different from the classic North American or Western idea of the band as a gang, like the Clash or the Rolling Stones."

"Then you have these Japanese bands like Gauze, who have been together for 25 years, and they know nothing about one other in the band because they think it would distract from the aggressiveness of the music they're trying to make. And I think there's something really romantic about that, and for our band, that's much more relatable than the Clash idea of being a band of brothers."

The band has just returned from the home of their influences.

"Yeah, we just got back from China and Japan," explained Abraham. "And we did England too, so we actually circumnavigated the globe with this last tour."

Discussing their recent Asian tour, he commented on how exciting it was to visit Japan, the home country of many of Fucked Up's favourite bands. "Japanese hardcore is like my obsession," he claimed, naming bands such as Nightmare and Crude, in addition to Gauze.

Abraham goes on to say that "China was an unbelievable experience. It's a really young punk scene, and alternative music in general is new there."

Clearly enthusiastic about the Chinese punk kids, he continues, "It was great to see how kids could work around the government to put on shows, ... cause the government still routinely shuts down shows, routinely tells bands they're not allowed to play with other bands and weird things like that. It's a bizarre thing to witness, but it's also incredibly inspiring to see that the d.i.y. not only exists, but thrives. It was an unbelievable experience."

Followers of Vancouver's music scene may sympathize with the experience of having venues constantly shut down by "the Man," but as difficult as it can be to deal with police and licensing hassles in "No Fun City," it has to be a lot easier than having the Communist Party of China on your ass.

Abraham acknowledged the problems facing the punk community in Vancouver, and pointed out that Toronto's punk scene experiences similar difficulties. Fucked Up's Vancouver connections go back to their earliest records (which were put out by the B.C.-based label Deranged Records). Abraham spoke glowingly about "Going to Vancouver, I was hugely into d.b.s., and everyone in the band was into Gob and the Smugglers. You know, hardcore itself is from Vancouver originally; when D.O.A. released *Hardcore '81*, they released the titular album for hardcore ... and *Death to the Subkicks* by the Subhumans—if I was going to have pick a favourite punk or 'hardcore 7" of all time, that would be either number one or two."

An erudite punk historian, he went on to state, "It's arguable, but Toronto never really developed the same sophistication, the same sort of hardcore scene. Most of the hardcore bands were never able to put out records from Toronto; meanwhile the Subhumans and D.O.A. were touring all over the world. It's sort of like the Canadian hardcore identity was kind of established by Vancouver bands."

You may have heard about what's next for Fucked Up—a rock opera based on "David Comes to Life," a song from *Hidden World*. Though he admitted, "I can't believe it either. I'm kind of calling bullshit on that, too," Abraham assured me that this is a real project.

The man they call Pink Eyes quixotically laid out the plan: "We're gonna do it as a rock opera. It's going to be a thematic musical experience that might be a complete disaster. This could be the one, this might be the straw that broke the camel's back with us."

He laughs, imagining the live performance of the rock opera. "I hope it has costumes ... I hope it's like a big, grandiose thing. If you're gonna fail at something, it's better to fail spectacularly, than to just scrape by."

Will Fucked Up fuck up? Pay attention to find out. **VDY**

Radio Retaliation Tour
An Evening with
Thievery Corporation
(Live)



PRODUCED BY JEFF BARNETT
14-00000000000000000000
000000000000000000000000

APRIL 22 - THE ORPHEUM
RESERVED SEATING *straight*

LADY SOVEREIGN
WITH SPECIAL GUESTS
CHESTER FRENCH
Hollywood

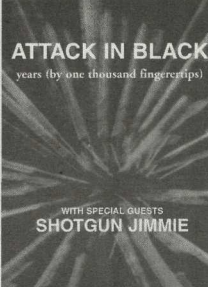


Friday May 22
Richard's on Richards
Tickets also at Zulu

THE NEW ALBUM
JIGSAW
14-000000000000000000000000
14-000000000000000000000000
AVAILABLE IN STORES APRIL 7, 2009

TICKETS ALSO AT ZULU, MURPHY, RED CAT, AND SCRATCH

ATTACK IN BLACK
years (by one thousand fingertips)



WITH SPECIAL GUESTS
SHOTGUN JIMMIE

APRIL 23
THE BILTMORE CABARET
TICKETS ALSO AT RED CAT
attackinblack.com @eastsonrecords.com

THE WEAKERTHANS
CONSTANTINES



WITH SPECIAL GUESTS
OH SUSANNA
ON MAY 1
LIGHTNING DUST
ON MAY 2

FRIDAY MAY 1 & SATURDAY MAY 2
COMMODORE BALLROOM
TICKETS ALSO AT ZULU, MURPHY, RED CAT, AND SCRATCH *straight*

THE STILLS



WITH SPECIAL GUEST
GENTLEMAN REG

FRIDAY MAY 8
COMMODORE BALLROOM
TICKETS ALSO AT Wireless Box Office™, ZULU AND RED CAT

A MIND-BLOWING EVENING OF MUSIC WITH
JOEL PLASKETT
& FRIENDS



SATURDAY MAY 9
THE VOGUE THEATRE
GENERAL ADMISSION INDUSTRY / RESERVED BALCONY
TICKETS ALSO AT MURPHY'S BARBERS

THE KILLS
THE HORRORS
MAGIC WANDS



SATURDAY MAY 16
COMMODORE BALLROOM
Tickets also at Wireless Box Office™ *straight*

THE DEARS



JETS OVERHEAD

black
Diamond
BAY

SATURDAY
MAY 30
RICHARD'S ON RICHARDS
TICKETS ALSO AT ZULU AND RED CAT *straight*

TAKING BACK SLUNDAY



anberlin *LA VEGAS COAST*
NORTH AMERICAN TOUR 2009

SATURDAY
MAY 30
COMMODORE BALLROOM
Tickets also at Wireless Box Office™

DOVES



WITH SPECIAL GUEST
MAY 21
COMMODORE BALLROOM *straight*
WWW.DOVES.NET

NEW ALBUM
KINGDOM OF RUST
14-000000000000000000000000
AVAILABLE APRIL 7

TV ON THE RADIO

WITH SPECIAL GUESTS
DIRTY PROJECTS

MAY 25
MALKIN BOWL, IN STANLEY PARK

ALL AGES / GENERAL ADMISSION EARLY
GATE OPENS 5:30 PM / SHOW ENDS 10:00 PM
TICKETS ALSO AT ZULU, MURPHY, RED CAT, AND SCRATCH *straight*

MOTHER MOTHER
OMY ♥
TOUR



SATURDAY MAY 9
COMMODORE BALLROOM
TICKETS ALSO AT Wireless Box Office™, ZULU, RED CAT, AND HIGH LIFE
myspace.com/mothermotherspace

BLACK LIPS
DEERHUNTER



JULY 23
COMMODORE BALLROOM
Tickets also at Wireless Box Office™, Zulu, Red Cat, and Scratch *straight*

ATTACK IN BLACK APRIL 23 | THE BILTMORE CABARET • ROCCO DELUCA MAY 4 | THE BILTMORE CABARET • LADY SOVEREIGN MAY 22 | RICHARD'S ON RICHARDS



BUY AT **LIVENATION.com**
ticketmaster 604-280-4444

* Rogers customers txt 'Tix' to 4849. Rogers pays your service charges for tickets purchased on your Rogers Wireless phone.
All dates, sets and ticket prices subject to change without notice. A service charge will be added to each ticket.

Pull it out!
Put it on your wall!
Listen regularly!

CiTR 101.9 fm

program guide

You can listen to CiTR online at www.citr.ca

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am							CiTR Retrocast
7	CiTR Retrocast	CiTR Retrocast Prod Talk (Talk)	Pacific Rising (Rock)	CiTR Retrocast	CiTR Retrocast	CiTR Retrocast	
8				Sunburn Jungle (Electronic)	End Of The World News (Talk)	Fill In	The Saturday Edge (Rock)
9	Tara Radio (World)	Breakfast With The Browns (Electronic)	Give em The Boot (World)			Synchronicity (Talk)	
10	Shookshookta (Talk)		Third Times The Charm (Rock)	Fill In	Sweet And Hot (Jazz)	Stan's Scenic Drive (GSA)	
11	Koi Noded (World)	Japanese Musicquest At Radio Canadian Voices (Talk)	Morning After Show (Electronic)	Amoeba (Noise)	Duncan Donuts (Electronic)	There Are The Brats (Hip-Hop)	Generation Antifission (Punk)
12pm	The Rockers Show (Reggae)	Pats Unknown (Pop)	Laugh Tracks (Talk)	The Green Majority (Talk)	We All Fall Down (Electronic)	The Broadcast (Dance)	Power Chord (Metal)
1			Wings (Talk)	Democracy Now (Talk)	mk Spuds (Talk)	Radio Zero (Dance)	
2		Let's Get Baked (Talk)	Native Solidarity News (Talk)		Fill In	Nardwaz Presents (Nardwaz)	Coke Blue (Rock)
3	Blood On The Saddle (Electronic)	The Rib (Electronic)	Radio Freebriar (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)
4	THIS SIDE OF MONDAY (Electronic) alternative Mondays 6-7:30pm	Shaniness (Electronic)	Let's Get Baked (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)	The Leo Ramirez Show (World)
5		Saint Tropez (Pop)	Career Fast Track (Talk)	Wetters BHQ (Sports)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
6		Queer FM (Talk)	Fill In	Arts Report (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
7		Shaniness (Electronic)	Fill In	Arts Report (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
8	Rhythms (World)	All Awesome (Electronic)	Radio Free GSA (Electronic)	Life On Jumpstreet (Dance)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
9	Radio Free GSA (Electronic)	Radio Free GSA (Electronic)	Life On Jumpstreet (Dance)	Arts Report (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
10	THE JAZZ SHOW (Jazz) 7:30-9pm	Radio Free GSA (Electronic)	Life On Jumpstreet (Dance)	Arts Report (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
11	Transference (Dance)	Radio Free GSA (Electronic)	Life On Jumpstreet (Dance)	Arts Report (Talk)	Arts Report (Talk)	Cafe Radio (World)	News 101 (Talk)
12am							

Sunday

TANA RADIO

(M/Frid) 9-11am

Superlatives and more.

SHOOKSHOOKTA

(Tues) 4-5pm

Explore the event-gate world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvisational jazz and new classical. So weird it will blow your mind!

KOI NODEDI

(M/Frid) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners, and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion. BLOOD ON THE SADDLE
(Rock) 3-5pm

Real cowshit caught-in-your-boots country.

SHAMELESS

(Electronic) 3-5pm

Dedicated to giving local music acts a crack at some airplay. When not playing the PR attack, you can hear some faves you never knew you liked.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), 60s soundtracks and lounge.

SAINT TROPEZ

(Pop) 5-6pm

Welcome to St. Tropez! Playing undercurrent music from several decades!

<<sttropez101@gmail.com>

QUEBER FM

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual, and transsexual community.

men, Knock Knock Ginger, the

THE RIB

(Electronic) 4-5pm

Explore the event-gate world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to improvisational jazz and new classical. So weird it will blow your mind!

CAREER FAST TRACK

(Talk) 5-5:30pm

SON OF NITE DREAMS
(Electronic) alternative Mondays
6-7:30pm

Join jolly John Tanner, radio

survivor for almost half a century now heard alternating Mondays with an eclectic musical mix of many ears from the '50s to today.

THIS SIDE OF MONDAY
(Electronic) alternative Mondays
6-7:30pm

Fun and independent music supported by a conventional non-logic of information, opinion and anecdotes focusing on the here, the now, and the next week.

RADIO FREE GSA

(Electronic) 7:30-9pm

THE JAZZ SHOW

(Jazz) 7pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever suave, Gavin Walker. Returns at 11pm.

April 6: Pianist/composer Randy

Weston and his quintet featuring tenor saxophonist Booker Ervin.

April 13: Pianist/composer Thaddeus Monk's quartet "Monk's

Dream" April 20: Vibes master

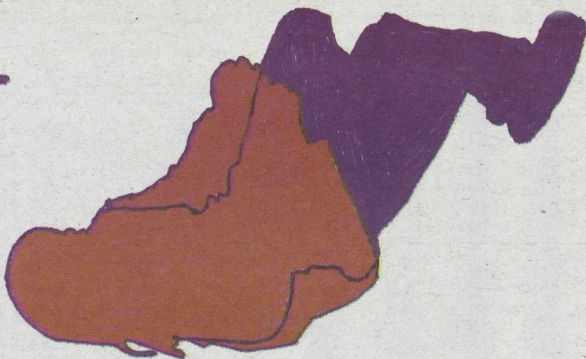
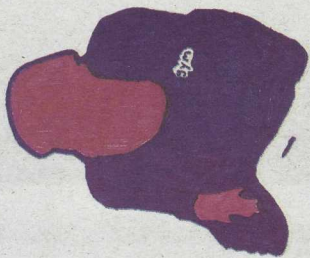
Lionel Hampton with Oscar

Peterson, Ray Brown and Buddy

Rich. Celebrating Hamp's B-

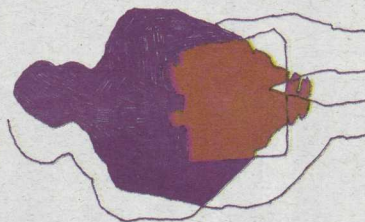
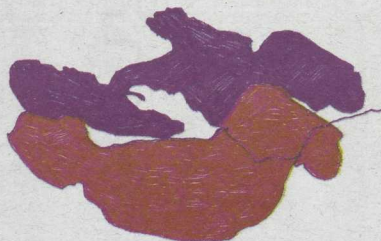
June 4: Pianist/composer Tadeusz

APRIL

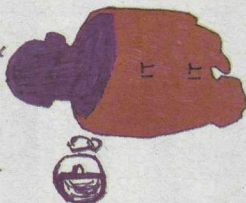


pow
pow

BANG



IT
F U C K



RAY
RAY
RAY



5 Record & CD Swapmeet @ Croatian Cultural Center Hermetic, Prof. Prawns, Chris-a-rific @ Our Town Sebastian Grainger & the Mountains, Flash Lightnin' Sebastian Grainger @ Zulu Records (3:30 PM) Free! Women, Nu Sensae, Kidnapping @ W.I.S.E. Hall 12 B-Lines, Dead Ghosts, Golden Touch Kitsilano Show Boat Laura Barrett, Kellarissa, Megali Meagher Little Mountain Studios 13 Intelligence, Gang Violence, Sex Church @ Blitmore The Presets, the Golden Filter @ Commodore 14 Fucked Up, Defektors, Vapid @ Blitmore Turbonegro, Kandi Coded @ Commodore Sebastian Tellier, Chairlift @ Richard's 16 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 18 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 20 You know what to do. Veliver, Richard Swift @ Blitmore 21 HOUSE PARTY @ Blitmore Cold War Kids, Crystal Antlers @ Commodore 108, Pulling Teeth, Lewd Acts, Skin Like Iron @ Chapel Arts 22 Fake Jazz: Bird Costumes, Cryptozology, Robe & Allied, Ahna, Mattress @ Cobalt Glasscandy, Desire, Channels 3 & 4 @ Blitmore Thevery Corporation @ Orpheum 23 Signal + Noise Festival @ VIVO Stamina Mantis, Pompoir, Litter Bearer @ Honey Attack in Black, Shotgun Jimmie @ Blitmore 24 Signal + Noise Festival @ VIVO Buraka Som Sistema, DJ Sega @ Blitmore The Killers @ UBC Thunderbird Arena 25 Signal + Noise Festival presents her jazz noise collective @ VIVO Thunderheist, Winter Gloves @ Blitmore Atmosphere, Shaun Boothe @ Commodore Local Natives, Union Line @ Funky Winker Beans 26 Signal + Noise Festival @ VIVO Bloc Party, Hot Hot Heat @ Commodore Dan Deacon, Ensemble, Future Islands, Teeth Mountain @ Richard's 27 Yann Tiersen, Asobi Seksu @ Richard's Bloc Party, Hot Hot Heat @ Commodore Dan Deacon, Ensemble, Future Islands, Teeth Mountain @ Richard's 28 HOUSE PARTY @ Blitmore 29 Vivian Girls, Abe Vigoda, White Lung @ Blitmore Fake Jazz: the Dead are Those Who Have Died, Drawnfire, Frozenstake, Plamigan @ Cobalt 30 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 31 The Bronx, Trash Talk @ Richard's Fake Jazz: 4divine Mother, Mr. Ugly/Dulmoofs, Your Grumpy Uncle, Fortune, Nihilist Party @ Cobalt 32 Wintersleep, Johnny & the Moon @ Commodore SSRIs, the Kettle Black @ Pat's Weirdness: Vitamins for You, Vincent Parker & Shipyards @ Blitmore 33 Nomeansno, Potty Umbrella, Rio Bent @ Anza Wintersleep @ Commodore The Tranzmitors, zip guns, Boats! @ Pat's Broken Sleep, LSD, Blouse, Alpoort/Wilcox/Burns, Jason Kain @ Western Front 34 Aids Wolf, SheAving PinX, Twin Crystals @ Blitmore Modern Creatures @ Blitmore Hot Panda, Vincat, Fanshawn @ Media Club Jill Barber, David Myles @ Rio Theatre 35 Junior Boys, Max Lundra @ Blitmore The Ting Tings, HotTub @ Commodore Marissa Nadler, Rose Melberg @ Media Club Los Campesinos!, Sky Larkin @ Richard's Laura Barrett, Magali Meagher, Prairie Cat @ Blim 36 The Reckoning, the Best Revenge @ Pat's 37 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 38 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 39 Kodex9, M. Red, Cimika @ Blitmore 40 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 41 The Reckoning, the Best Revenge @ Pat's 42 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 43 Intelligence, Gang Violence, Sex Church @ Blitmore The Presets, the Golden Filter @ Commodore 44 Fucked Up, Defektors, Vapid @ Blitmore Turbonegro, Kandi Coded @ Commodore Sebastian Tellier, Chairlift @ Richard's 45 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 46 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 47 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 48 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 49 Kodex9, M. Red, Cimika @ Blitmore 50 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 51 The Reckoning, the Best Revenge @ Pat's 52 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 53 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 54 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 55 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 56 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 57 Kodex9, M. Red, Cimika @ Blitmore 58 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 59 The Reckoning, the Best Revenge @ Pat's 60 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 61 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 62 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 63 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 64 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 65 Kodex9, M. Red, Cimika @ Blitmore 66 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 67 The Reckoning, the Best Revenge @ Pat's 68 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 69 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 70 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 71 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 72 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 73 Kodex9, M. Red, Cimika @ Blitmore 74 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 75 The Reckoning, the Best Revenge @ Pat's 76 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 77 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 78 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 79 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 80 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 81 Kodex9, M. Red, Cimika @ Blitmore 82 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 83 The Reckoning, the Best Revenge @ Pat's 84 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 85 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 86 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 87 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 88 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 89 Kodex9, M. Red, Cimika @ Blitmore 90 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 91 The Reckoning, the Best Revenge @ Pat's 92 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 93 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 94 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 95 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 96 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 97 Kodex9, M. Red, Cimika @ Blitmore 98 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 99 The Reckoning, the Best Revenge @ Pat's 100 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 101 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 102 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 103 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 104 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 105 Kodex9, M. Red, Cimika @ Blitmore 106 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 107 The Reckoning, the Best Revenge @ Pat's 108 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 109 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 110 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 111 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 112 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 113 Kodex9, M. Red, Cimika @ Blitmore 114 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 115 The Reckoning, the Best Revenge @ Pat's 116 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 117 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 118 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 119 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 120 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 121 Kodex9, M. Red, Cimika @ Blitmore 122 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 123 The Reckoning, the Best Revenge @ Pat's 124 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 125 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 126 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 127 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 128 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 129 Kodex9, M. Red, Cimika @ Blitmore 130 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 131 The Reckoning, the Best Revenge @ Pat's 132 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 133 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 134 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 135 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 136 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 137 Kodex9, M. Red, Cimika @ Blitmore 138 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 139 The Reckoning, the Best Revenge @ Pat's 140 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 141 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 142 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 143 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 144 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 145 Kodex9, M. Red, Cimika @ Blitmore 146 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 147 The Reckoning, the Best Revenge @ Pat's 148 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 149 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 150 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 151 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 152 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 153 Kodex9, M. Red, Cimika @ Blitmore 154 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 155 The Reckoning, the Best Revenge @ Pat's 156 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 157 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 158 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 159 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 160 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 161 Kodex9, M. Red, Cimika @ Blitmore 162 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 163 The Reckoning, the Best Revenge @ Pat's 164 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 165 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 166 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 167 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 168 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 169 Kodex9, M. Red, Cimika @ Blitmore 170 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 171 The Reckoning, the Best Revenge @ Pat's 172 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 173 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 174 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 175 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 176 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 177 Kodex9, M. Red, Cimika @ Blitmore 178 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 179 The Reckoning, the Best Revenge @ Pat's 180 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 181 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 182 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 183 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 184 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 185 Kodex9, M. Red, Cimika @ Blitmore 186 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 187 The Reckoning, the Best Revenge @ Pat's 188 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 189 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 190 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 191 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 192 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 193 Kodex9, M. Red, Cimika @ Blitmore 194 Brassstronaut @ Blitmore Ghost House, Listening Party, Chris-a-rific @ Media Club 195 The Reckoning, the Best Revenge @ Pat's 196 UK Subs, Alternate Action & Uptown Riot @ Cobalt Fake Shark Real Zombie, SS-Ris, Hard Feelings @ Media Club Trembling, Brake Light Fade @ Railway 197 Friendly Fires, White Lies @ Richard's Fake Jazz: Coastal, Taskmaster, Rusaka, Sisrenatus, Greifer @ Cobalt Lamb of God @ Thunderbird Stadium 198 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's 199 Canaries, My Mom's A Werewolf!, Seven Nines and Tens @ Lugz The Emanglons, Los Malos, the Ripperz @ Bourbon 200 Black Kids, Mates of State, Judgement Day @ Commodore The Last of the Bad Men, the Zap Straps @ Pat's Mr. Lit, Willie Evans Jr., Statik & Grievous @ Richard's
--

Wednesday, obviously, is the new Thursday.

art by Heather Jones

interest features, background on current issues and great music. <queerindie@gmail.com>

RHYTHMSINDIA

(M/Frid) 8-9pm

Featuring a wide range of music from India, including popular music from the 1950s to the present, Ghazals and Bhangras, Qawwali, pop and regional language numbers.

ALL AWESOME IN YOUR EARS

(Saturday) 8-9pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANSCENDANCE

(Sunday) 10pm-12am

Join us in practicing the ancient art of raising above common ideas as your host DJ Stanley Mike lays down the latest trance cuts. <trancemusic@bottini.com>

monday

PROF LAL

(Tues) 7:30-8am

Radio that gets professors talking at UBC.

BREAKFAST WITH THE BROWNS

(Wednesday) 8-11am

Your favourite Brownstein, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delights. <brwncast@bottini.com>

JAPANESE MUSICQUEST

(M/Frid) 11-12pm

Synthesized from J.B. Kocany Co-op Radio in Nelson, B.C.

ALTERNATIVE RADIO

(Tues) Alternative Mon, 12-1pm

Hosted by David Bursman, CANADIAN VOICES

PARTS UNKNOWN

(Wed) 1-3pm

An indie pop show since 1999, it's like a mainstream sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED

(Tues) 3-4pm

Vegan baking with "rock stars" like Laura Peck, the Food Jam-

Phenanthropus Erectus."

tuesday

PACIFIC PICNIC

(Wed) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Bernam.

GIVE-EM THE BOOT

(M/Frid) 8-9:30am

Sample the various flavours of Italian folk music. Una programma bilingue che celebra il mondo della musica folk italiana.

THIRD TIMES THE CHARM

(Wed) 9:30-11:30am

Open your ears and prepare for a shock! A harmless one may make you a fan! Deaflier than the most dangerous criminal!

MORNING AFTER SHOW

(Thursday) 11:30am-1pm

Celebrate our 10th Anniversary on Friday, April 10th, at the Granview Legion on Cam-

LAUGH TRACKS

(Tues) 1-2pm

Laugh Tracks is a show about comedy. Kip Nesteroff, from the "zine Generation Exploitation, hosts. <generationexploitation@radio.ca>

WINGS

(Tues) 2-3:30pm

Reel to Reel. (Tues) 2:30-3pm

RADIO FREEHINKER

(Tues) 4-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis.

THE REAL WORLD

(Tues) 3-4pm

A national radio service and part of an international network of information and action in support

of indigenous peoples' survival and dignity.

WENNER'S BARBECUE

(Sports) 4:30-6pm

Daryl Wenner talks about the world of sports. Everything from the Canucks to the World Rock Paper Scissors Championship. <spicific@bottini.com>

FLEX YOUR HEAD

(Thursday) 5-6pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

LIFE ON UPSTREET

(Sunday) 8-9pm

CRIMES & TREASONS (Hip-hop) 9-11pm

CARABADIO

(Tues) 11pm-12am

For the world of Cabaret. Time in for interviews, skits, musical guests and more. It's Radio with Sass! <carabadio@bottini.com>

wednesday

SUBURBAN JUNGLE

(Wednesday) 8-10am

Live from the Jungle Room, join radio host Jack Vetter for an eclectic mix of music, sound bites, and outside aspects of audio. An experience for those who want to be educated and EXHIBITED. <suburbanjungle@bottini.com>

ANOIZE

(M/Frid) 11:30am-1pm

An hour and a half of want rock, noise, plunderphonic, psychedelic, and outside aspects of audio. An experience for those who want to be educated and EXHIBITED. <anoize@bottini.com>

THE GREEN MAJORITY

(Tues) 1-2pm

Canada's only environmental news hour, syndicated by CUT 89.5 FM Toronto or www. greenmajority.ca

DEMOCRACY NOW

(Tues) 2-3pm

RIMBLETONE RADIO A GO GO (Tues) 5-6pm

ADDITIONAL TEXT

(Tues) 6-6:30pm

The juiciest Canadian writing:

poetry readings, author interviews, short stories, spoken word, etc.

SAMSQUANTCH'S HIDEAWAY

(Wednesday) 6:30-8pm

All Canadian music with a focus on indie-rock/pop. <hideaway@bottini.com>

FOLK OASIS

(M/Frid) 8-10pm

Two hours of eclectic folk/roots music, with a big emphasis on our local scene. C'mon in! A kumbaya-free zone since 1997. <folkoasis@bottini.com>

SEXY IN VAN CITY

(Tues) 10-11pm

Your weekly dose of education and entertainment in the realm of relationships and sexuality. <sexyincity@bottini.com>

HANS KLOSS MISERY HOUR

(Friday) 11pm-1am

Pretty much the best thing on radio.

thursday

END OF THE WORLD NEWS

(Tues) 8-10am

SWEET AND HOT (Tues) 10-12pm

WE ALL FALL DOWN

(Wednesday) 12-2pm

Hosted by Duncan, sponsored by donuts. <weallfall@bottini.com>

WE ALL FALL DOWN

(Wednesday) 12-2pm

Pink rock, indie pop and whatever else I deem worthy. Hosted by a closet nerd. <weare.weak@bottini.com>

INK STUDS

(Tues) 2-3pm

Underground and indie comic. Each week, we interview a different creator to get their unique perspective on comic and discuss their upcoming works.

FRENCH CONNECTION

(M/Frid) 3:30-5pm

French language and music. CAFE RADIO (M/Frid) 5-6pm

Iranian Talk and Music syndicated from CJIS Simon Fraser University, Burnaby, B.C.

STEREOSCOPIC REDOUT

(Wed) 7-7:30pm

Psychedelic, acid punk, freakbeat, prog and other gothicque and so-called relevant artifacts from 1965 to today, with an emphasis on Vancouver's freak flag with pride. <stereoscopic@bottini.com>

EXQUISITE CORPSE

(Experimental) 7:30-9pm

Experimental, radio-art, sound collage, field recordings, etc. Recommended for the insane. <corpse@bottini.com>

LIVE FROM THUNDERBIRD RADIO HELL

(Late) (M/Frid) 9-11pm

Featuring live bands! every week performing in the CTR Lounge. Most are from Vancouver, but sometimes bands from across the country and around the world.

HYPNOTIC GROOVE

(Thurs) 11pm-12am

AURAL TENTACLES (Friday) 12-6am

It could be global, trance, spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Peter. <auraltentacles@bottini.com>

Friday

SYNCHRONICITY

(Tues) 9-10am

Join hosts Marie B and discuss spirituality, health and feeling good. Time in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spiritual show.

SKA-T'S SCENIC DRIVE

(Sat) 10am-12pm

Canada's longest running Ska radio program. Email requests to <skafm@bottini.com>

THESE ARE THE BREAKS

(Hip-hop) 12-1pm

Top notch crate digger DJ Avi Black mixes underground hip hop, old school classics, and original breaks.

<skafm@bottini.com>

THE BROADCAST

(Sunday) 1-2pm

Bert Finkle has DId through about the world in places like Paris, Berlin, Rome and Malabo. She couldn't be happier to be back at CTR with The Broadcast, showing women in music.

RADIO ZERO

(Sunday) 2-3:30pm

An international mix of super-fresh weekend party jams from new-wave to foreign electro, balt, Bollywood and whatever else. <radiozero@bottini.com>

NARDWAR

(Saturday) 3:30-5pm

Jon Nardwar, the Human Servette for Clam Chowder flavoured entertainment. Door doob doob doo, doob doo!

NEWS 101

(Tues) 5-6pm

HOT MESS (Wednesday) 6-7:30pm

AFRICAN RHYTHMS

(Sunday) 7:30-9pm

RAINBOW GROOVE (Sunday) 9-10:30pm

SHAKE A TAIL FEATHER

(Sat/R) 10:30-12am

The finest in classic soul and rhythm & blues from the late 50s to the early 70s, including lesser known artists, regional hits and lost soul gems.

I LIKE THE SCRIBBLES

(Friday) 12-2am

Bears mixed with audio from old films and clips from the internet.

THE VAMPIRE'S BALL

(M/Frid) 2-6am

Dark, sinister music to soothe and move the Dragons' Ball. Ranging from doom, death, and black metal to melodic. Emotional, with some goth/industrial influence. <vampireball@bottini.com>

saturday

(Saturday) 12-1pm

A personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues,

songwriters, Cajun and whatever else fits. <news@bottini.com>

GENERATION ANNIHILATION

(Sunday) 12-1pm

A fine mix of streetpunk and old school hardcore backed by hard interviews, guest speakers and social commentary. <annihilation@bottini.com>

POWER CHORD

(M/Frid) 1-3pm

Vancouver's longest running metal show. If you're into music that's on the heavier/darker side of the spectrum, then you'll like the Sonic assault provided Geoff the Metal Pump.

CODE BLUE

(Sunday) 3-5pm

From backwards date low-down slide to urban harp bombs, blues, and blues roots with your hosts Jim, Andy and Paul. <codeblue@bottini.com>

THE LEO RAMIREZ SHOW

(M/Frid) 5-6pm

The best of mix of Latin American music. <leoramirez@bottini.com>

NASHA VOLNA

(M/Frid) 6-7pm

News, arts, entertainment and music for the Russian community, local and abroad. <nashavolna@bottini.com>

SHADOW JUGGLERS

(Sunday) 7-9pm

Broaden your musical knowledge with DJ AP Seccol. Soul & their genres. Working across music genres including electronic and club-based music. <shadowjugglers@bottini.com>

SNAPCHAT SANDWICH

(Sunday) 9-11pm

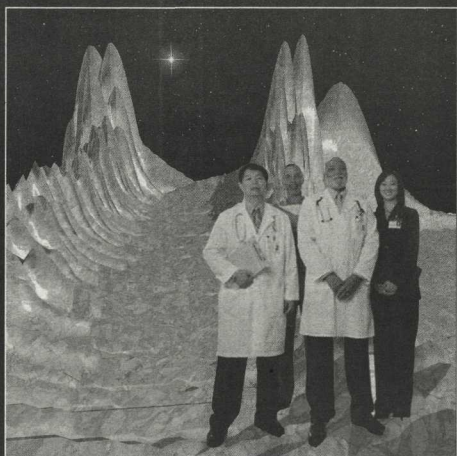
If you like everything from disco to techno/trance 8-bit music! retro 80s this is the show for you! <snatchatsandwich@bottini.com>

BEATS FROM THE BASEMENT

(Hip-hop) 11pm-1am

Hosted by J-Bogge and Jonhoy. The latest trends, classics, rare and obscure, current events, and special features of people coming into the studio. Listeners can expect to be entertained...chub. <beatsfromthefloor@bottini.com>

To our esteemed
colleagues:
Take our survey.



discorder.ca/survey



WOMEN VOLUNTEERS

needed for our 24 Hour
Rape Crisis Line and Transition
House for battered women

For an interview, please call

604-872-8212

Vancouver Rape Relief & Women's Shelter

www.rapereliefshelter.bc.ca

Patrick Watson
the Wooden Arms Tour

May 13th

Richards
on Richards
8:00 p.m.

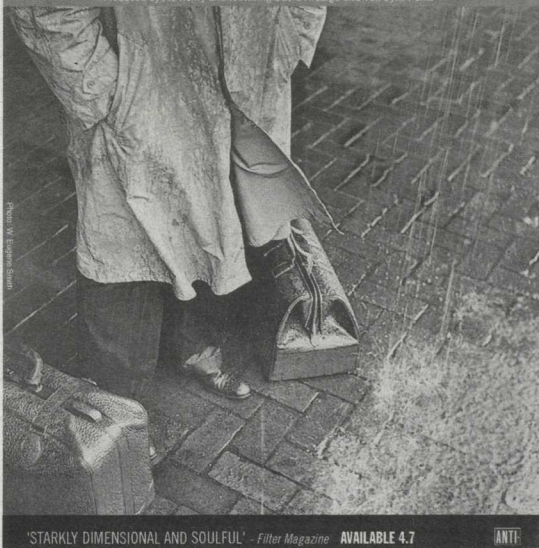
Tickets: Ticketweb,
Lulu, Outpost



Ramblin' Jack Elliott

A STRANGER HERE

Produced by Joe Henry and featuring David Hidalgo and Van Dyke Parks



'STARKLY DIMENSIONAL AND SOULFUL' - Filter Magazine AVAILABLE 4.7

AMT



DUBSTEP

“Get down to some more left field sounds.”

by Chad Thiessen & Dashiell Brasen | photos by John Bowman from the Caspa show at Lotus on Mar. 1

Say dubstep, and some might remember a friend or acquaintance in the last year who was won over by Skream's dank ragga track "Pass The Red Stripe," the aural pounding of Caspa & Rukso's *FabricLive 37* album, or Burial's critically acclaimed bedroom beats. Listeners and the uninitiated alike may not realize that dubstep is nearly seven years old and growing quickly. Vancouverites are lucky to find that growth in their own backyard, with local artists who are expanding their influence while helping foster a healthy scene here in the city.

"Initially there were only a few artists to choose from when buying records," recalled Max Ullis, a member of Vancouver's Light! Sound crew. "That dictated what we were going to play

from the jump, but now everybody is making dubstep; drum-and-bass and breaks producers are hopping on the bandwagon, trying to make the next big tune." The expansion of dubstep through the Internet and word of mouth has been uncanny. With more producers pressing vinyl singles, there is no shortage of big tunes for any DJ to snatch up and play. Amidst a growing field, local artists and fans are carving their own stake.

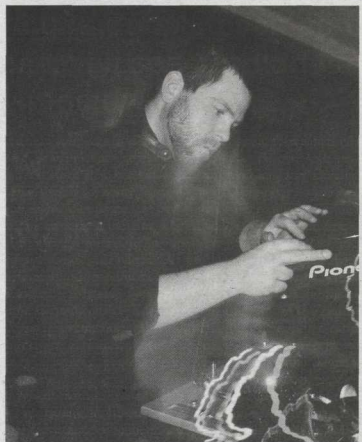
When played on an adequate sound system, dubstep is a physical experience, flooding dance floors with rolling sine waves, moving the crowd to many different rhythms at once.

"The crowd in Vancouver is better educated than most," stated Light! Sound member Michael Red. "And that is by the simple fact that a broad enough range of music has been played out here, within and outside of the genre, so that people get it."

"As far back as 2003 [locals] Tusk and Kuma were playing dubstep records in their sets," claimed Red. Even then, they

brought in acts like the U.K.'s Kode 9. His label, Hyperdub Records, has become an example of new dub's promising new breadth.

Dubstep is not easily defined, but it is most recognized by rumbling, guttural, often off-beat, low-end, bass frequencies. Tracks juxtapose half-time echoing dub drum patterns with the dark, haunting melodies of sweeping synths. When played on an adequate sound system, dubstep is a physical experience, flooding dance floors with rolling sine waves, moving the crowd to many different rhythms at once. However, those who think dubstep is nothing but wonky, wobbly bass lines might be surprised to hear the range of sounds influencing today's productions. Going beyond the genre's immediate



roots in dub, techno, U.K. grime, and drum-and-bass, dubstep producers piece together mosaics with patches from Caribbean dancehall, Indian raga and the trunk rattling bass of Southern crunk, West coast hip-hop and hiphpy. These diverse yet familiar soundscapes are helping ensure the healthy growth of dubstep in Vancouver and around the world, encouraging a community of artists who reach out to fans from every crevice of the cultural spectrum.

"Setting ourselves apart from everyone else is a challenge, but as our crew all produces it makes it a little easier," said Ullis of the familial aspects of dubstep culture. Sticking together helps Vancouver's DJs stand out. A notable producer, the U.K.'s DJ Distance a.k.a. Greg Sanders, complimented Vancouver for its vibrant dubstep atmosphere, and it's no wonder.

Dubstep producers piece together mosaics with patches from Caribbean dancehall, Indian raga and the trunk rattling bass of Southern crunk, West coast hip-hop and hiphpy.

"It was brilliant, the whole vibe," DJ Distance said after playing in Vancouver. "Every single DJ played a unique sound to themselves. They weren't necessarily playing bangers, but everyone just loved it and was into the whole atmosphere and the sound ... It was a really good experience."

One of Vancouver's marquee dubstep events, New Forms Media and Light! Sounds' collaboration, Dubforms, has been impressing crowds and artists alike. "We've had headliners who have said that Dubforms was the best event they have ever played," claimed Red.

"Playing Dubforms was massive for me," added DJ Sase a.k.a. Mathieu Girard. "Events like this are the foundation of the Canadian scene."

Talking to Vancouver's dubstep artists, it is clear they are

enthusiastic about contributing to the culture and promoting the genre's development. "I never want to repeat an event lineup or try to recapture a specific vibe," stated Red. "That only encourages mediocrity and stagnancy, boring the people that lend life to this scene."

No matter the magnitude of the show, crowds can expect to hear new dubplates from around the globe and new material from right here at home. Producers work relentlessly on new tracks, and show-goers receive the privilege of hearing brand new tunes debuted on quality sound systems.

"There are DJs here that are truly driven by the music and who are less interested in being superstars," continued Red. "There are enough of those DJs who are willing to take risks; they give the crowd credit and play challenging sounds that aren't 'safe.'" Many DJs produce and play out their own songs along with remixes and edits, and crowds enthusiastically appreciate original material from local dubsteppers like Tial Mala and Self Evident, the deeper grooves of Daega Sound and recent Montreal expatriate DJ Sase, all of which make for a promising outlook for dubstep in Vancouver.

"They know the tunes and respond to all kinds of different sounds," stated DJ Sase of Vancouver's dubstep scene. "I'm loving the fact that [my sets] can get a little deeper here and not be lost on the crowd. It's nice to have people get down to some more left field sounds."

With a receptive audience, and musicians who don't shy away from taking risks, Vancouver seems to be the perfect place for dubstep to take root. The musicians involved recognize the value of fans who come out to support the local scene, aware that its survival is a collaborative effort involving everyone. "It is bigger than who the crew is and bigger than the music," explained Red. "It's a true lack of ego and a sense of togetherness that I think helps make Vancouver's scene so special."

And it's what makes dubstep in Vancouver so accessible. Through official publications, poster promotion and social networking, it's easy to keep up with shows and new developments related to local artists. The city's dubstep events are never anything less than welcoming, and just being in the audience as they raise their lighters in the air anticipating big tunes is evidence enough of the culture's current health and future potential.

"The crowd in Vancouver know what is up, and when a performer is killing it, the crowd lets them know," said Ullis. "B.C. is laid back in comparison to most places I have played. People have no problem going crazy on the dance floor. It also helps that a lot of women in Vancouver are into the music. When women dance, everybody dances."

Notable dubstep producers Kode 9 and Starkey are set to play in Vancouver on Apr. 9 and 10 respectively. For more information on upcoming events and releases, visit Light! Sound at www.myspace.com/lightasound or www.thisisdubstep.com to hear podcasts by DJ Sase.

UD

The Handsome Family



HONEY MOON

out April 14:
LP with download / CD / iTunes / zuni.com
licensed from Carrot Top Records, Inc.

Honey Moon is the eighth release from The Handsome Family, celebrating the duo's twentieth year of marriage, with a series of love songs that sharply contrast the dark themes of their previous releases.

"This is music that moves forward by turning the clock back: haunting, primal and strangely heroic." — *The London Times*

www.handsomefamily.com

IMMACULATE MACHINE HIGH ON JACKSON HILL

in concert:
Friday May 8
The Biltmore Cabaret



out April 28:
limited edition 180 g LP with download / CD / iTunes / zuni.com
www.immaculatemachine.com | www.myspace.com/immaculatemachine

HOT PANDA volcano...bloody volcano

limited edition 180 g LP with download / CD out now
"Sweet, sinister, ironic and a whole host of other things all at once: this is one to cling onto." — *subba-cultcha.com* UK

Saturday April 4 – The Media Club

MINT RECORDS RELEASES ARE AVAILABLE FINE RETAILERS LIKE THESE!



RED CAT RECORDS
4307 MAIN
604-708-9422

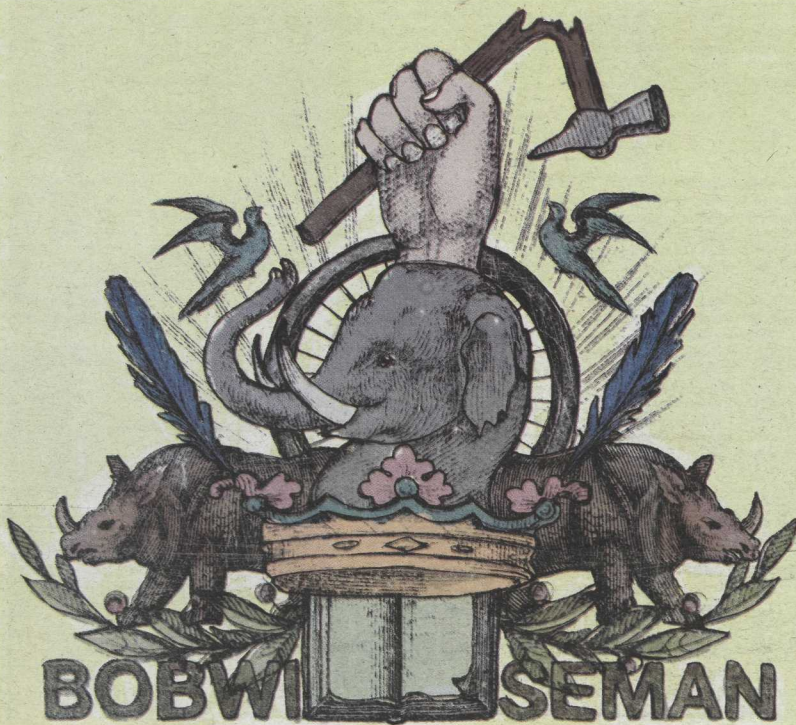


SCRATCH RECORDS
726 RICHARDS
604-687-6355



ZULU RECORDS
1972 WEST 4TH
604-738-3232

mint records www.mintrecords.com



Bob Wiseman:

Accordian Imposter

by Brenda Grunau | art by Lindsey Hampton

Bob Wiseman is a singer-songwriter from Toronto whose performances include rants and amusing videos. Bob has acted, directed and written music for theatre, comedy troupes and television. Canadiana nerds may recall that Bob scored music for the CBC comedy *Twitche City*, starring Molly Parker and Don McKellar. A versatile pianist and accordion player, Bob has played with Blue Rodeo, the Hidden Cameras, Ron Sexsmith, Final Fantasy and many others. Here's what Bob had to say for himself:

Discorder: How is your tour going?

Bob Wiseman: It's kind of a zig zag. We started in Saskatoon, then Regina, and now we're back in Winnipeg, and going out west. Geoff Berner was determined to play Saskatoon on the weekend. Tomorrow is very interesting because we're playing Bruno, Saskatchewan. A few Emily Carr graduates bought a building there and sell artwork and put on shows. They made a great poster that I've been using on the t-shirts. I'll have a grand piano there. Then we're going to [Bob rattles off names of places] and then New Zealand.

I got a grant from the National Film Board to finish an animation that I've worked on in the past six months. In my spare time, I have a tablet and I'm doing some rotoscoping—tracing, [ed. rotoscoping is a process that involves re-

drawing live film footage frame by frame to make it animated. Though this task is often accomplished by computers it would appear Wiseman is doing it the old fashioned way—by hand.] That's part of how I keep myself occupied when I'm not playing shows, making sure the car runs, and picking up Geoff [Berner] and Jonah [Nepon, from Ghost Town, Manitoba], our technical

It's a different process, because they are different things. I've approached friends to help me make stuff. I've made little honourariums available to friends to work on some of these projects.

D: I read somewhere that one of your earlier albums featured a prepared piano [ed. a prepared piano is a piano in which objects have been

"That's the thing I am most excited by—making work that is exciting, especially if there is something shocking about the emotional honesty and depth."

person. I was able to subcontract some of my friends, so I bought some cheap tablets on Craig's list, and they're helping me out on this project, including Mary Margaret O'Hara.

D: Do you spend more time writing songs or producing videos to accompany them?

BW: [laughter] I make films about my songs, and I accompany them live on accordion. Both kind of happen—it's part and parcel.

placed on the strings and hammers to alter the sound a piano makes.] and that you used vegetables. Which vegetables did you find were best suited for the album?

BW: I think there was a mix-up in the information, but I do play adventuresome piano, avant-garde piano music. There was the album *Hits from the '60s and '70s*. I have another piano record called *Beware of Bob*. I don't think I put

any vegetables in a piano, but there are many objects you can put into a piano. You can stick things between the strings, but is it interesting? That's the most important thing to me, when I hear avant-garde music—am I bored or are you doing something incredible? That's the thing I am most excited by—making work that is exciting, especially if there is something shocking about the emotional honesty and depth.

D: Your performance includes video and comedy. Is there an ethos behind this, or how did this evolve?

BW: There are a million singer-songwriters in the world, and since I create films, it gives the illusion that there's something else going on. There's a lot of chatter at shows, so people won't cut me slack to do the more intimate songs. When I play videos I end up getting more of their attention to perform my work. People shush each other and quiet down when there's video. [pause] I like making people laugh.

D: How did you fall in love with the accordion?

BW: I was in northern Ontario visiting a friend a long time ago and I drove up with the musician Bob Snider; he wanted to walk into the pawn shop that was there. There was an accordion there—it was \$30, and I thought, I think I can play that maybe. I'm basically an imposter. I'm not a serious accordion player. Now that I play it a lot, people walk up to me who have fathers that have an accordion. They want to invite me over and play for their fathers that play the accordion.

D: Do you find it easy to cross the border with an accordion?

BW: You know, that's a really good question, because it's really difficult to cross the border. There are legal and illegal ways to cross the border, and I try to do it the legal way because it's simpler. They ask me what I play, and usually I tell them I play guitar. About a year ago, when I told the customs officer—they're always serious and scary—that I played the accordion, he started to laugh with this crazy kind of pity. It was a crazy ice breaker. He didn't ask me any more questions, as if he were saying, "Do whatever the fuck you want in America, you poor moron." Now I always tell them that I play the accordion—it's a ridiculous thing for them to hear.

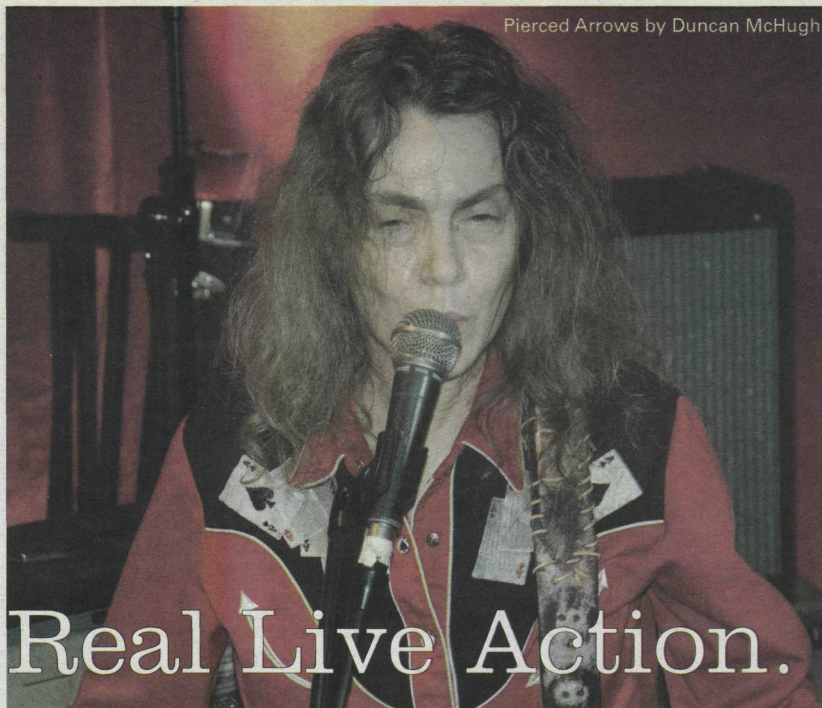
D: CBC Radio 3 recently held a poll on the best Canadian venue. Do you have a favourite Canadian venue?

BW: Did they? ... I don't have a favourite place to play. I'm staying here with a friend who is a college radio DJ as well, who's trying to manipulate me into saying the Railway. It's about people and the chemical reaction that might happen during a show—about the kind of exchange that happens between the show and the audience. Even a place with fluorescent lights and hums of freezers in the background could be a magical show if the people were cool.

I actually really love the [Vancouver] East Cultural Centre ... and have hardly ever played it because it's too expensive. I haven't been able to find promoters in Vancouver. I love getting a piano, a grand piano even more ... the Western Front looks like it's going to be one of the best places I've played in Vancouver ... Elizabeth Fisher [from the band Animal Slave] took me to the Western Front and I was blown away, and it resulted in this gig in Vancouver with Collapsing Opposites.

If you are reading this article, you just missed Bob Wiseman play the grand piano at the Western Front on Friday, March 27. To learn more about Bob, listen to his music, watch his videos, or email his mother, check out www.bobwiseman.ca.





Pierced Arrows by Duncan McHugh

A.C. Newman

Dent May & his Magnificent Ukulele
Biltmore Cabaret | February 20

In 2004, A.C. Newman kicked off his solo career in fine style with *The Slow Wonder*, and surprised anyone who expected nothing more from him than the New Pornographers lite. Now touring in support of his follow-up to that album, Newman brought a distinctly triumphal air to his performance at the Biltmore—and why not? It was, in a sense, a homecoming for one of Vancouver's most celebrated musical exports. But then again, Newman doesn't live here anymore, and *Get Guilty* is nowhere near the achievement that *The Slow Wonder* is. There was a jarring contrast between old songs like "Drink To Me Babe, Then," "On the Table" and "The Town Halo" (the last of which closed the set and nearly brought the house down), and newer material, which mostly fell flat. Although the band (a New Porno-esque supergroup featuring Shane Nilken of the Awkward Stage, among others) thrashed around the stage convincingly, it felt oddly phoned-in at times. Not to worry, though—the bulk of the crowd, mostly comprised of embryonic nouveau-Main Street yuppies (with the hipster contingent forming a vocal minority), enjoyed the show demurely from their barstools, applauding politely and occasionally venturing out onto the floor in search of one of the scattered pockets of energetically leaping and flailing youngsters.

Opener Dent May & his Magnificent Ukulele, on the other hand, was a magnificent surprise. May managed to win over an indifferent crowd, crooning earnestly and combining rustic instrumentation with unexpectedly grandiose flourishes of '60s pop. The effect was something like Burt Bacharach playing with Elvis Costello (wait, didn't that actually happen once?) with the Violent Femmes as their backing band—May left the stage having raised his Vancouver profile considerably.

—Alex Smith

Pierced Arrows The Manipulators The Vicious Cycles

Railway Club | February 21

Fred and Toody Cole are survivors. Fred has played in a dozen bands since the early '60s and Toody's been playing bass since the early '80s. Dead Moon, the three-piece they formed in 1987, was on its way to a new level of prominence when the band broke up in 2006, having been the subject of a documentary and a two-disc Sub Pop retrospective. Thankfully, Fred and Toody have started up again with a new drummer, Kelly Halliburton, and are now touring as Pierced Arrows.

I had seen Dead Moon twice before their demise, and couldn't wait to see this new incarnation. I got to the Railway at 6:30, unwilling to risk the slightest chance of getting stuck in line. As it turned out, this was overly cautious, but a pulled pork sandwich (the Railway kitchen's finest achievement) helped to pass the time. By 10, I had great seats and the place was packed.

The Vicious Cycles, featuring CTR's Motordaddy on theremin, kicked things off. As you'd expect with a name like that, they sang songs like "Hands Off My Bike" and "Kickstart," but also played a rollicking cover of "Swing Low, Sweet Chariot." Next up, The Manipulators played organ-driven psych that had the crowd go-go dancing. The people were primed.

The Railway was stifling by the time Pierced Arrows hit the stage. The band kicked into "Guns of Thunder" and the whole front room became a writhing mass. Pierced Arrows, like Dead Moon, play straight-ahead, unadorned hard rock. Fred and Toody's vocals often seemed on the verge of cracking—it was an exhilarating performance.

Towards the end of the set, the heat and lack of air flow became overwhelming, so much so

that Toody appeared to pass out on stage. Fred helped her up and they took five minutes to recover. Then, amazingly, they finished the show, rocking as hard as ever.

—Duncan McHugh

Chad VanGaelen

Commodore Ballroom | February 27

A large part of what makes Chad VanGaelen's albums so captivating is his wide sonic range—he constructs diverse arrangements through endless overdubbing of home-made drum machines, glitchy keyboards, and countless other instruments. But for his February 27th show at the Commodore, he was joined onstage by only a bassist and drummer, forcing him to strip the songs down to their bare essentials. Without any frills to distract the ear, these simplified arrangements emphasized the quality of his songwriting, and showed why VanGaelen is quickly becoming regarded as one of the greatest talents in Canadian indie music.

The show opened with 15 minutes of ambient, experimental noodling, while animated videos (drawn by VanGaelen) played on two large screens on either side of the stage. Anyone who has seen his music videos will have a pretty good idea of what it looked like, featuring plenty of gruesome cartoon characters with stretching eyeballs and exploding heads.

Playing a bizarrely small electric guitar with no headstock, VanGaelen led his band through a set of songs drawn largely from 2008's *Soft Airplane*. His dirty guitar tone gave a gritty edge to even the softest songs, while the already upbeat "Bare Feet on Wet Gripeape" was transformed into a full-fledged punk rocker.



VIVO MEDIA ARTS CENTRE PRESENTS THE NINTH ANNUAL
SIGNAL & NOISE
MEDIA ARTS FESTIVAL | APRIL 23-26 2009

1965 MAIN STREET VANCOUVER CANADA | SIGNALANDNOISE.CA

But the highlight came when he set aside the guitar for a banjo on "Willow Tree," the song recently voted by CBC Radio 3 listeners as the "future classic" of 2008.

Unfortunately, VanGalen's quirky songwriting may have been a bit too weird for this particular audience, most of whom were chatty throughout. Despite the vocal support of a few diehards, most in attendance were clearly just passing time until the headline act, Hawksley Workman, took the stage. The show was arranged by the Cultural Olympiad, and the organizers would have done better to book VanGalen as a headliner in a smaller venue, where he would have benefited from the receptive audience he deserves.

—Alex Hudson

Antony & the Johnsons

Vogue Theatre | February 27

It's been at least two years since the last time I saw a concert and wasn't in the front row. Most of the time, the acts I'm seeing are energetic as fuck, and I often leave wondering if I would have experienced the show better from within the crowd, moshing and flailing amongst the unwashed masses. This concert was most certainly not one of those cases. I was lucky enough to experience Antony Hegarty's trademark warbling baritone from a front row seat at the Vogue, and I wouldn't have had it any other way.

Following a disturbing performance-art opener involving an androgynous swaith-like figure and Tchaikovsky's "Dance of the Sugar Plum Fairy", Antony's entrance was downright regal—accompanied by rapturous applause and dignified cheers, it was as though he was a philharmonic conductor taking the stage. The grand piano stretched seven feet towards a guitarist, violinist, cellist and saxophonist, and a drummer and bassist rounded out the rest of the band. Opening on "Where Is My Power?" to find his footing, Antony proceeded to blow us all away with a heartfelt and evocative rendition of "Her Eyes Are Underneath the Ground". Toting around a lavender hobo bag, Antony reminded me of the loving but crazy aunt I never had, saying things like "I'm developing a sweetheart relationship with Vancouver," and calling us all his "cute, pretty babies".

As though his immediate warmth and rapport with his audience wasn't surprise enough, halfway through his set, Antony began to play



Plants and Animals by Steve Louie

some oddly familiar notes. Chuckles emanated from the audience as people started to catch on, followed by full-blown cheering: Antony was playing his own unique version of Beyoncé's "Crazy in Love." A hop, skip and a very intelligently worded rant about the environment later, Antony ended on "Hope There's Someone" for his encore, and in spite of all his jokes and eccentricities, the delicate piano arrangement and chorus of strings carried his epic tale of love and abandonment into modern-classic territory. With a voice completely *sui generis* and a personality to match, Antony Hegarty is an alternative virtuoso for this generation.

—Benjamin Luk

Clues

Animal Names

Biltmore Cabaret | March 5

There's something refreshingly old-fashioned about going to a show knowing next to nothing about the band onstage. In this era of BitTorrent incon-

tinence and Twitterberry updates, the compulsion to access music in its embryonic, pre-release state is strong and almost always rewarded. But Clues has wisely stayed away from hyping themselves on MySpace or creating a legion of Facebook fans to anticipate the release of long-awaited recorded material.

Sprung from the loins of ex-Unicorn Alden Penner and former Arcade Firecracker Brendan Reed, Clues formed two years ago and has since remained in relative obscurity until hitting the road last November. Lucky for us, Penner, Reed and some pals from Montreal descended upon the Biltmore on an unseasonably cold March evening, and proceeded to unwrap our thick winter layers with a curiously haunting indie pop performance that reminded everyone why the fantastical spirit of the late, lamented Unicorns was so exciting and so rare. The experience compelled one enthusiastic soul to dance rapidly and aggressively under a baby-blue afghan blanket for most of the show, and I unintentionally showed my age and relative lameness by backing (okay, running) away from Blanket Dancer instead of diving into the crowded fury he created near the front of the stage. But the audience—mostly young Unicorns fans, mostly resembling a member of the Klaxons on some level—ate it up and, much to the band's delight, responded with loud boos when collectively asked if they were excited about the Olympics.

Local openers Animal Names might have something to say about that too, but their Death-Cab-lands-at-YVR sound hinted at a gentleness of heart that would likely shy away from capitalizing on a crowd worked into a frothy, anti-Quatchi frenzy. All the better, then, to leave the job to the headliners, whose brief Vancouver visit leaves much to be excited about when their self-titled debut album arrives in May.

—Jackie Wong

SSRIs

Fine Mist
the Sappers

Gallery Lounge | March 6

One Friday night last month, UBC's Gallery pub—dark, decorated with beer logos and usually known for hosting Pit Pub spillover and karaoke nights—was transformed into a fun and intimate concert venue. "I have never

felt the Gallery this way before. It's like it's not a shithole!" one attendee mused. The evening showcased some of Vancouver's best up-and-coming bands: the Sappers, Fine Mist and the SSRIs. With the addition of rad-and-a-half karaoke in between sets, members of the crowd were able to display the varying degrees of their own vocal talent.

It was an eclectic and enthusiastic collection of people: students, off-campus fans, friends and Friday night pre-drinkers. Like the crowd, the bands' musical styles were diverse—folk, '80s synth-pop and jazzy-piano hardcore are not a typical combination—but the interesting rhythms, catchy beats and camaraderie shared by the bands brought them into an alluring congruence.

Shindig 2008 runners up the Sappers came on first, playing mellow folk tunes to an energetic but chatty crowd. Their energy came alive during the captivating, gospel-like closer "Gloria". The pub was joyously singing and clapping along without any reservations. These earnest, skilled musicians couldn't help but make me smile.

Next, the Vancouver duo Fine Mist brought the crowd up to a higher frequency with their creative and bouncy synth twists and Megan McDonald's powerful vocals. Watching Fine Mist play is, if you'll excuse me, a mystical experience. With the house lights low, incense, a brass unicorn, a bear and a white light set complete with dream catchers turned the Gallery into the inside of a fortune-teller's caravan. Performing on the floor in front of the stage, the band mingled with the crowd, and everyone danced together.

Next, Shindig 2007 second-placers SSRIs brought everyone into yet another headspace, with four members punching through power chords, hard synth solos and solid drumming, fueling a small but powerful mosh pit. My favourite song of theirs, "Time Ate the Garden", was well ground out—it sounded like a warped Victorian poem, enhanced with mangled piano. Unfortunately, several members of the audience either had other places to be or had an early bedtime, as many had left before the SSRIs finished their set. Still, a small but loyal troupe of fans kept jumping until the end. This bodes well for future shows at the Gallery—let's hope we see more soon!

—Alex McCarter



Clues by Michelle Mayne

...And You Will Know Us by the Trail of Dead

Richard's on Richards | March 13

You'd be forgiven if you wrote off ...And You Will Know Us by the Trail of Dead at some point after *World's Apart*, their rather lackluster follow-up to the critically acclaimed *Source Tags and Codes*. You're probably smart if you wrote them off after they slipped further with *So Divided*, and so again, you can be forgiven if you didn't realize that their latest album, *The Century of Self*, isn't half bad. Somehow, the band still manages to be one of the finest live acts around, and on their latest Vancouver visit, they reminded those in attendance that regardless of what record they're supporting, a Trail of Dead show is always worth attending.

Now boasting an expanded line-up that boosts their numbers from four to six with the addition of keys and another drummer, the band's already big sound got a kick in the rear, breathing new life into some of their recent studio efforts. "Caterwaul" featured a sweaty Jason Reece making his way through the audience to the back of the club. "Fields of Coal" saw opener Midnight Masses (who I actually missed) playing back-up choir. But it was, unsurprisingly, the points in the setlist where the Trail of Dead reached back a little further that made the night truly special.

"Homage"—noisy and sloppy in the best kind of way—was an early highlight, but when they launched into a one-two punch from 2002's *Madonna*, pairing the soothing "Clair de Lune" with a blistering version of "A Perfect Teenhood," things really took off. The main set culminated with frontman Conrad Keely mentioning that the band was once again independent, before they fittingly played their first single, "Richter Scale Madness," and left the stage for the first time.

Anyone familiar with the band knows that Trail of Dead tends to go out with a bang in the most literal sense. And, while you could neatly describe the encore performance of "Totally Natural" as explosive, the real fireworks came once the song had descended into a buzz of feedback guitars (and their cases) were sent skyward, amps were slammed on their sides and an entire drum kit was spilled into the audience.

When it comes to studio output, the baddest band in Texas is certainly starting to show their collective age, but in the flesh, you'll still know them by the trail of busted instruments.

—Quinn Omori

Plants and Animals

DRMHLLR

Biltmore Cabaret | March 18

On the night after St. Patrick's Day, hundreds of people piled into the sold-out show at the Biltmore, hung over, halfway through the week and hungry for escape. It was provided.

First up, DRMHLLR was a pleasant surprise—their long, watery jams whet our appetites, and their lack of vocals allowed us to fill in the dinosaur imagery suggested by their name. But if they lacked real innovation onstage, they'd soon learn from Plants and Animals.

The trio is made up of three animals: frontman Warren C. Spicer, drummer (and Spicer's childhood friend) Matthew "the Woodman" Woodley and Nicolas Basque, their multi-talented bass player whom they met in the music department at Concordia University. Their wonderful sound, embodied beautifully by the Juno-nominated album *Parc Avenue*, has achieved that perfect balance between familiar and new. Their website mentions folk-prog and post-classic-rock. Whatever you want to call it, there's an interesting science at work in their songs, musically and in the writing—a dreamlike quality that explores a variety of affectations and natural progressions.

The show had too many highlights to mention here. But "Bye Bye Bye" was amazing, so much so that the crowd erupted deafeningly during the climactic harpsichord-infused break (note to loud drunk guy: don't scream out "Pwants and Animamights!" right before their most poignant progression, no matter how excited you are). Spicer insisted they double back and do it again—great stuff.

The encore was explosive, too: they closed out the show jamming out a long and upbeat song that none of us had heard before and had us all wondering out loud long after the show had ended. The consensus was that it was an improvisation of several songs overlaid with a rendition of "Sinner Man" reminiscent of Nina Simone's version.

One thing I will say for certain: these guys are going to be very big. Can you say "the next Arcade Fire"? Many have. And when they did, their hearts trembled and old dreams stirred. Try it out—it's nice, isn't it? Okay, now sing, "What's gonna happen to you? Bye, bye, bye! You have woken up too soon!"

—Colin Thrones



BATTLE OF THE BANDS

APRIL 4TH
Three Wheel Drive | Clarus
The Dead Calm | Spunk

APRIL 11TH
The Moment | Steelwheels
Black Mondo Grass | The Day He Quit

APRIL 18TH
Fuzzcat | Smartbomh
Second Guess | One Life Animal

APRIL 25TH - MAY 2ND - MAY 9TH
Semi Finals

MAY 16TH
Finals

MALONE'S
BAR & GRILL, VANCOUVER BC

608 WEST PENDER STREET
WWW.MALONES.BC.CA

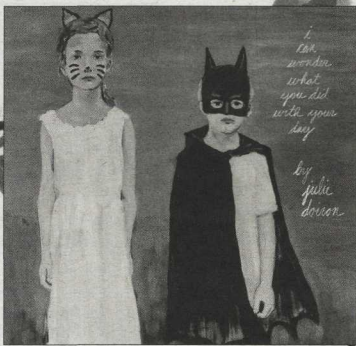
citr 101.9 fm charts

Strictly The Dopest Hits Of March

#	Artist	Album	Label
1	Neko Case	<i>Middle Cyclone</i>	ANTI-
2	Julie Doiron*	<i>I Can Wonder ... Your Day</i>	Endearing
3	The Black Lips	<i>200 Million Thousand</i>	Vice
4	Bell Orchestre*	<i>As Seen Through Windows</i>	Arts & Crafts
5	The Bran Flakes	<i>I Have Hands</i>	Illegal Art
6	Charles Spearin*	<i>The Happiness Project</i>	Arts & Crafts
7	Bonnie Prince Billy	<i>Beware</i>	Drag City
8	Propagandhi*	<i>Supporting Caste</i>	Smallman
9	Various*	<i>AppleCrisp Special ... CD</i>	Apple Crisp
10	Shout Out Out Out Out*	<i>Reintegration Time</i>	Normals Welcome
11	Plus Perfect/Hermetic*	<i>Split EP</i>	Plans To Make Plans
12	Adjective*	<i>I am Sorry for Your Loss</i>	Independent
13	Mr. Scruff	<i>Ninja Tuna</i>	Ninja Tune
14	Handsome Furs*	<i>Face Control</i>	Sub Pop
15	Jenn Grant*	<i>Echoes</i>	Six Shooter
16	Psychic Ills	<i>Mirror Eye</i>	Social Registry
17	Obits	<i>I Blame You</i>	Sub Pop
18	Wavves	<i>Self-titled</i>	Fat Possum
19	Portico*	<i>First Neighbours</i>	Copperspine
20	Language Arts*	<i>Small Run</i>	Independent
21	Goblin Cock	<i>Come With Me ... to Live</i>	Robcore
22	Jeremy Jay	<i>Slow Dance</i>	K
23	Asobi Seksu	<i>Hush</i>	Polyvinyl
24	The No Shirt Shirleys*	<i>Nutrify</i>	Socan
25	Jandek	<i>London Tuesday</i>	Cowwood Industries

CITR's charts reflect what's been spun on the air for the previous month. Rekids with stars (*) mean they come from this great land o' ours. Most of these phot platters can be found at finer (read: independent) music stores across Vancouver. If you can't find 'em, there give the Muskat Coordinator a shout at (604)622-8733. His name is Luke. If you ask nicely he'll tell you how to get 'em. To find out other great campus/community radio charts check out www.eashtv-online.com.

#	Artist	Album	Label
26	K'Naan*	<i>Troubador</i>	A&M
27	The Bronx	<i>III</i>	Distort
28	Pan American	<i>White Bird Release</i>	Kranky
29	Koen Holtkamp	<i>Field Rituals</i>	Type
30	Ursula 1000	<i>Mystics</i>	ESL
31	Anni Rossi	<i>Rockwell</i>	4AD
32	Wintermints*	<i>Heirloom</i>	Independent
33	Dan Deacon	<i>Bromst</i>	CarPark
34	Margaret Thrasher*	<i>Moderate Rock</i>	PTrash
35	Junior Boys*	<i>Begone Dull Care</i>	Domino
36	White/Light	<i>Black Acts</i>	Smells Like
37	Hot Panda*	<i>Volcano... Bloody Volcano</i>	Mint
38	Beirut	<i>March of the Zapotec</i>	Pompeii
39	Gentleman Reg*	<i>Jet Black</i>	Arts & Crafts
40	Abe Vigoda	<i>Reviver</i>	PPM
41	Malajube*	<i>Labyrinthes</i>	Dare To Care
42	Menahan Street Band	<i>Make the Road by Walking</i>	Dunham
43	Blah Blah 666*	<i>It's Only Life!</i>	Barnyard
44	Swan Lake*	<i>Enemy Mine</i>	Jagjaguwar
45	Religious Knives	<i>The Door</i>	Ecstatic Peacel
46	Land Of Kush*	<i>Against the Day</i>	Constellation
47	The Hylozoists*	<i>L'Île De Sept Villes</i>	Outside
48	The BPA	<i>I Think ... Bigger Boat</i>	Southern Fried
49	Mono	<i>Hymn to the ... Wind</i>	Temporary Residence
50	Thor*	<i>Keep the Dogs Away</i>	Scratch



UNDER REVIEW

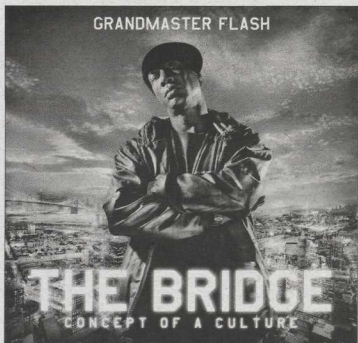


Adjective

I Am Sorry For Your Loss
(Independent)

What is it about punk rock that makes it the gift that keeps on giving for so many of today's bands? Is it a quest for authenticity? Or have youth movements forever been altered by the nuclear-darkened nihilism of the '70s, never to return from across the breach again? One such band who looks backward in order to look forward is Vancouver's own Adjective who have just released their hard-hitting new EP *I Am Sorry For Your Loss*, a 17 minute lesson in how to make all the right post-punk moves. The EP feels both longer and shorter than 17 minutes, which is a tribute to how focused this band's sound is. They've mastered the technique of layering their tracks with several interlocking parts: while the first guitar and drums thrash on the beat, the second guitar, bass and vocals play a figure that slams home on the one and the three or four, giving the songs a danceable, three-dimensional feel. Only two questions remain: can they do it live? And when do we get a full-length?

—Jonathan Evans



Barzin

Notes to an Absent Lover
(Monotreme Records)

Barzin's much anticipated third full-length album is analgesic, narcoleptic and offers the warmest kind of apathy for those with broken hearts and tattered emotions. Filled with mellow, downtempo folk-pop with a hint of country, *Notes to an Absent Lover* is essential listening. While Barzin keeps the overall sound simple and minimalist, the album has many textures, as he diffuses vibraphone, cello and viola throughout the work. Caught somewhere between the poetic sensitivity of Lou Reed and the downtrodden voice of Wilco, Barzin sings about what love looks like when it falls apart. While most of the lyrics and themes are tied to the vulnerability of an individual who has failed in love, it gets a little aggressive and doubtful in "Look What Love Has Turned Us Into," where he painfully howls "We're strangers and we're ugly / 'Cause we've lost so very much." With Barzin comparing love to a dream song and describing it as "tangled in blue," *Notes* showcases a complexity of raw emotion; mingling regret, loss and everlasting frustration. It would seem that Beck's 2002 album *Sea Change* can now step down as the reigning break-up album.

—Mina Salkin



Neko Case

Middle Cyclone
(ANTI-)

Aside from her beautiful voice, one of Neko Case's strengths is her ability to suck people into stories that lack the common romantic thread of pop music. *Middle Cyclone* is littered with songs warning of nature fighting back; with tornadoes ripping through trailer parks ("This Tornado Loves You"), a cover of pop chameleon Sparks' "Never Turn Your Back on Mother Earth" and "Red Tide," which is a bit inscrutable but appears to be about molluscs wreaking a horrible revenge on humanity. This album is heavy on social commentary and light on pop tropes (with the exception of a beautiful cover of Harry Nilsson's "Don't Forget Me").

Case draws on a lot of different musicians to get some well-crafted country-tinged pop music, and is joined by friends such as Sarah Harmer, the New Pornographers, M. Ward and the Sadies to name a few, but you'd hardly notice. For all the talent these people bring to the album, they're just big names filling the role of session musicians. The sound of the album is warm and polished with lots of acoustic sounds, and the music is crafted to show off Case's talents, not those of her friends. To finish the album, Case decided to extend the natural theme by ending with half an hour of sounds from a marsh at night called "Marais La Nuit." It's a fitting choice, but if you're not planning on falling to sleep to this album you'll probably just want to skip it.

—Jordie Yoro

Julie Doiron

I Can Wonder What You Did With Your Day
(Jagjaguwar)

If only there existed a genre of music for "easy listening" that wasn't tainted by implications of soulless dirge and AM radio. How easy it would then be to describe pop tunes that are beautiful and arresting, as well as easy to love. Julie Doiron's latest release, *I Can Wonder What You Did With Your Day*, is so sweet and gracious that cynics would be inclined to immediately disregard it as unchallenging pop. However, there is a rich vein of philosophy in Doiron's music awaiting those listeners who take the time to get beyond the initial pleasantries.

On her new release, Doiron's signature style of direct, self-reflexive musing remains, but it's shaped by a vein of optimism formerly absent from most of her songs. Her vivid, precise tableaux, always rich in detail and tenderness, range in tone from the domestic to the quietly adventurous; it is simultaneously the music of bike rides with your friends and afternoons spent sitting in the grass, and of awakening to a bewildering world of contradictions and mysteries. Doiron explores all of these scenes with joyful wonder, while maintaining all the spare delicacy and precision of a spider's web. This is exemplified on the stellar "When Brakes Get Wet," which is so leanly evocative that it seems to exist completely separate from the human mind that conceived it. Doiron's economical use of language shines on this album, making it as satisfying and meaningful on the tenth listen as it was on the first.

—Miranda Martini

Jody Glenham

Focus Pull
(Independent)

Focus Pull is Jody Glenham's follow up album to her debut *Brave New World* released in 2006. This Winnipeg native constructs convincing pop tunes with piano-driven tracks and quirky beats that are both welcoming and contagiously foot tapping.

The CD begins with "Coffee Soaked," a beautiful track which opens the door to Glenham's world, inviting the listener in like an old friend. Imagine Sarah Harmer meeting a happy version of Fiona Apple with hints of KT Tunstall.

For listeners seeking something a bit more edgy and raw, *Focus Pull* may leave you feeling somewhat ambivalent and uninspired, with tracks "Buttons" and "Pushin' Gold" perhaps coming across as a bit too bubble gum or Broadway showtune-ish. At times the

album comes across as a bit too piano-heavy, but fortunately, the clever pacing of the songs, along with the varied arrangements redeem the piano's dominance.

Stand out tracks include "Whisky (So Cold)" and "In Other Words." While "In Other Words" remains a bit more faithful to the album's sensitive, singer/songwriter vibe, "Whisky (So Cold)" goes against the grain, providing a dirty, almost classic rock sound; it's a great tune which showcases Glenham's vocal range and versatility as a songwriter. With this album, Glenham proves to be a gifted artist, contributing her sincere and refreshing talent to the singer/songwriter genre.

—Melissa Foye

Grandmaster Flash

The Bridge: Concept of a Culture
(Strut)

Grandmaster Flash has still got it. Though it's been almost 20 years since the release of his most well-known album, *The Message*, Grandmaster Flash is still keeping the funk and rhythm of old school hip-hop alive with his newly released album, *The Bridge: Concept of a Culture*. As founder of **Grandmaster Flash & the Furious Five**, DJ Grandmaster Flash, a.k.a. Joseph Saddler, was a pioneer in mixing and scratching in the late '70s and '80s. He also played an important role in developing hip-hop music during this period; his influence can still be seen today in not only modern hip-hop but also rap, rock and R&B.

Grandmaster Flash recruited MC legends **KRS-One**, **Q-Tip**, and **Big Daddy Kane** to preach the global language of hip-hop on *The Bridge*, and many of the tracks comment on the nature of the genre, with "Here Comes My DJ" and "Tribute To The Breakdancer" reminding the listener of the far reaching influence of hip-hop culture. True to his style, this message is delivered through that old school vibe with multilayered beats, a funky flow and music with a message (i.e. not about money, cars and hos). "We Speak Hip Hop" brings together MCs from Senegal, Japan, Spain and Sweden to illustrate the universality of hip-hop. Incorporating conscious rhymes with '80s beats, Grandmaster Flash proves hip-hop's past is still hip-hop's present.

—Joan Koka

Great Lake Swimmers

Last Channels
(Netwerk)

There is little mistaking the music of Toronto's Great Lake Swimmers; be it vocalist Tony Dekker's delicate emotionally telling voice, or the atmospheric folk soundscapes that defy easy comparison and stand in a league of their own. Fans won't be disappointed with the band's fourth album, *Last Channels*, which continues their tradition of offering softly flowing songs rendered in a stark, almost claustrophobic beauty.

Known for choosing unique historic locations in which to craft their albums, such as abandoned grain silos and old churches, the group has once again traversed new territory—this time around recording in various locations throughout the 1,000 Islands area of the St. Lawrence River; providing a geographically rich tapestry that is fragile, mysterious and ultimately effective in its execution, both in the haunting vocals, as well as the warm musicianship enveloping them.

Take for example the upbeat yet melancholy opening track, "Palms." When Dekker delivers verses like, "You see by the lines on my hands / I've been carrying a heavy load / You follow them across my palms / Where they run like roads," his voice sounds as if it's ready to crumble and you can't help but feel the transcendence of where he was at emotionally when

he wrote these words. Ripe with imagery and powerful in theme, *Last Channels* is hopeful and heartbreaking, confident but unsure, but ultimately, well rounded and lovely as always.

—Nate Pike

MeatDraw

Fin Du Monophone
(Self Righteous Records)

When glancing over the track list of *Fin Du Monophone*, one might wonder if this band are the genuine folk-punk-pop article, and not the toilet wall ramblings of some drunken emote-kid. From the opener, "Are We Gonna Die" through to the finale, "We're Not All Gonna Die," *MeatDraw* convey a strong disposition for the socially inept and the mentally collapsed, for eerie ghost towns, black magic and the ever encroaching apocalypse. And yet, should you get your mitts on a copy of *Fin Du Monophone*, you'll be pleasantly surprised by the band's genuine exuberance, warmth and positively infectious energy. With a larger than life cast and an unmistakable big band sound and feel, *MeatDraw* are certainly living up to their carnivalesque moniker. Just as the musicians of *MeatDraw* are likened to a zombie army of freaks and gypsies, so too can the host of shifty and menacing undesirables, so deftly depicted in the lyrical tales of *Fin Du Monophone*. Mix this strange and cantankerous gang of misfits with a heavy dosing of **Page Farrow** cuteness, a light sprinkling of **Herman Düne's** Parisian twang, a spattering of the **Unicorns** indie-pop stylings and a splash of **Win Butler** vocals. Then add in a full bodied chorus of merry singers, a few shavings of punchy show tunes, a zest of bleating horns, accordion and strumming ukulele, and you have a most generous and succulent serving of *MeatDraw*.

—Amy Scott-Samuel

Mt. St. Helen's Vietnam Band

Mt. St. Helen's Vietnam Band
(Dead Oceans)

During the grunge explosion of the early '90s, drummer Marshall Verdoes was still just a twinkle in his father's eye. At only 13 years old, Verdoes, along with his older brother Benjamin and a few friends, are bringing back the rock to Seattle, a city now best known as the home of folk-heroes **Fleet Foxes**. This isn't to say Mt. St. Helen's Vietnam Band sound like a grunge band, as the group's eclectic is more typical of 21st-century indie pop. Many of the songs feature sudden rhythmic shifts, such as "Masquerade," which begins as a full-throttle rocker before suddenly morphing into a woozy waltz-time chorus with sea shanty backing vocals. Similarly, "Going on a Hunt" begins with spiky **Hot Hot Heat**-inspired riffing, before slowing to a near stand-still during the bridge. The band have a penchant for winding, harmonized guitar leads, but these are delivered with a jittery urgency that is more punk than prog. This restlessness makes *MSHVB* a lot of fun, but the group sound best when they scale back the weirdness and focus on the hooks. The opening track, "Who's Asking," is the most straight-forward on the album, and its sugary falsetto chorus is the band's most memorable moment. Many listeners are bound to get distracted by the novelty of a 13-year-old kid behind the drum kit, especially since Verdoes is better than your average rock drummer. But *MSHVB* have more to offer than a gimmick, especially if the group focuses their songwriting chops on future albums.

—Alex Hudson

The Perms

Keeps You Up When You're Down
(Hughtight Records)

It's hard to take an album seriously when its

first track is called "Give Me All Your Lovin'." While it's not a **ZZ Top** cover, it might as well be, since the song is pure cheese-rock. Still, there's a certain schlock appeal to the fill-pumping "I want it! I want it!" chorus. It's a big, obvious hook that sets the tone for an album full of big, obvious hooks. There's not much subtlety to anything the Perms do, from the lyrics ("What's it take to make you see / You mean the world to me?") to the anthemic, sing-along choruses. The album contains little sonic or stylistic variety, with every song featuring drums, bass and big, distorted guitars; there are no down-tempo numbers, nor are there any additional instruments beyond the power-trio setup. Nevertheless, the power-pop mandate demands catchy melodies, rather than sophistication, and the Perms deserve credit for delivering hooks in every song. There are no throwaway tracks, and *Keeps You Up When You're Down* fulfills the promise of its title with shameless, good-time rock. Like **Fountains of Wayne** or the already-cited **ZZ Top**, it's hard to get too critical of a band that is so clearly just out to have a good time.

—Alex Hudson

Propagandhi

Supporting Caste
(Smallman Records)

Winnipeg's Propagandhi release albums about as frequently as Haley's comet crosses the Earth's orbit, sending punks clamouring to their local record store like astronomers to their telescopes. Only their fifth full length in 16 years, *Supporting Caste* once again proves that Propagandhi believes in quality over quantity. The four-piece teamed up with legendary punk musician and producer Bill Stevenson and cut 12 tracks of hard hitting progressive punk rock, resulting in their most cohesive album to date. Deep, heavy riffs, tumbling bass lines and whirlwind beats intermingle with melody, proving these men have spent many long, cold Manitoba winters mastering their instruments. Chris Hannah's once snotty vocals now resonate with perfect harmonies and fist raising power and purpose. His lyrics have become well-crafted, image rich poetry focusing on critical politics, personal struggles with love and loss, and in true Canadian form, hockey. The album isn't without humour, this being most evident in the hidden track, a keyboard laden tune that mimics Canadian prog heroes, **Rush**.

Although the band have progressed as musicians and songwriters and matured intellectually, the most important aspect of *Supporting Caste* is that it still sounds like a Propagandhi album; an album that solidifies their place in Canadian punk rock infamy. Once again, Propagandhi is passing through the Earth's orbit like a furious comet, and once again, it has been worth the wait.

—Mark Paulus

Roche Limit

Sometimes We Must Change Shape
(Independent)

It's hard not to listen to this new record from local artist Roche Limit (a.k.a. Dave Righton) without hearing another one-man-show recording artist lurking in the background: **Beck**. From the first track to the last, Beck's fingerprints are all over this album, serving in part as a catalogue for the different sounds and postures he has taken on over the years. It's also pretty clear that Righton hasn't exclusively been listening to the good parts of the oeuvre; some of Beck's more annoying tendencies also make appearances here and there (see the tongue-in-cheek rap on "Some One Else"). That being said, *Sometimes We Must Change* manages to please, despite the burden of that all too familiar sound. There are a lot of good

ideas here, and the record manages to (mostly) balance its everything-and-the-kitchen-sink production style with focused, catchy hooks. On the more pared-down tracks like "So Sorry," Righton's ability as a songwriter shifts front and centre, and these moments prove to be some of the most satisfying on the record. Providing that Righton puts the Beck aside for a while, *Sometimes We Must Change* seems like a step in an interesting—and in terms of the Vancouver music scene, unique—direction.

—Aaron Goldsman

Thunderheist

Thunderheist
(Big Dada)

Plenty of booty gets shaken in the course of this album. *Thunderheist* is comprised of rapper Isis, and techno/dance/electro wizard, **Graham Zilla**, and this combination of talent results in the kind of sound you might expect if **Missy Elliott** teamed up with **Woodhams**. While that sounds like an unholy mixture, it works disturbingly well, and after shows from three continents, the Montreal/Toronto duo have had plenty of opportunity to perfect their sound before releasing it in the form of their self-titled debut album.

Their formula is pretty consistent across the album's 13 tracks—old school rap vocals paired with high-voltage electronica—resulting in something even better than the sum of its parts, and guaranteed to have everyone within a mile of the source getting down and shaking it. This is one of those albums that you instantly want to experience live. Admittedly, it's good enough coming through the headphones (although the unvaried style drags a little towards the end), but it lacks something—a good live venue with a deafening sound system, a careless eye on closing time and a dance-floor packed with screaming, sweaty people—which is exactly where this music is at home.

—E.E. Mason

United Steel Workers of Montreal

Three on the Tree
(weewerk)

The cover of *Three on the Tree*—the third release from the Montreal six piece—features a mighty, ham-fisted fellow downshifting his way along a deserted winding stretch of road in the dead of night, presumably on his way to work where he'll be punching the clock for another graveyard shift. This interpretation is fitting, considering the 12 greasy, sweat-stained and alcohol-fueled tracks on the disc, that depict stories of life in the blue collar section of Montreal; its close knit community and the pain of watching as it slowly gives way to both decay and progress.

United Steel Workers of Montreal's music is a little like **Tom Waits** and the **Pogues** after a few pints of straight whiskey and an all day punch up rolled into one. Known for their blistering live sets, the shared vocal duties of **Glen F.**, **Felcity Hamer** and **Shawn Beauchamp** lend a welcome diversity to the band and provide some serious spunk. The tuneful tales they spin are steeped in the swing/alt-country/jazz category ranging from frenetically paced boot stomping highs to syrupy, dark woeful lows, and all are believably effective because of their brutal honesty. There is little room for puppies and happy rainbows here; just true-grit stories of working class people living and experiencing as a community. This is as authentic as it gets.

—Nate Pike



Imagine 33 1/3 Revolutions Per Minute!

The revolution is just one record away at Zulu!

WAVVES Wavves CD

Everyone at Zulu has been a little twitter about this group and their latest offering is definitely on tasty territory. Imagine a world of chaotic noise where every time you type the words "Wavves" Underground, the V gets stuck and starts spreading treachery on your language skills. Fuzz floats everywhere making it the lo-fi currency of this great new release from **Nathan Williams** a.k.a. **WAVVES** a.k.a. a 22-year-old slacker punk from San Diego a.k.a. the next best thing at Zulu! Get in on this now as the feeling is that there is a real movement a foot within young American shopage banded Lo-fi rockers like **WAVVES** make music in a more spontaneous manner and thus dial in the real urgency and creative release of playing, and trust us — the results are infectious.

CD 16.98

VARIOUS ARTISTS Score! 20 Years Of Merge The Covers! CD

People, Merge is now twenty years old. To celebrate this achievement, some non-Merge artists cover their favorite songs from the label's catalog. Part of the larger **Score!** subscription-based box set, this CD is an amazing collection of songs spanning the label's existence, covered by some of the most popular (non-Merge) indie bands around, such as **Quasi**, **Les Savy Fav**, **The Shins**, **Ryan Adams**, **Bright Eyes**, **The New Pornographers**, **Okkervil River**, **Death Cab For Cutie**, **Times New Viking**, **Bill Callahan**, **Broken Social Scene**, and many more. This collection is the first of only two commercially available pieces from the box set.

CD 16.98

SWAN LAKE Enemy Mine CD

For those unfamiliar, **Swan Lake** is the musical group featuring celebrated songwriter-mystics **Daniel Bejar** (of **Destroyer** and **New Pornographers**), **Spencer Krug** (of **Sunset Rubdown** and **Wolf Parade**) and **Carey Mercer** (of **Frog Eyes** and **Blackout Beach**). While their debut album, **Beast Moans**, was a looming mass built out of their collective unconscious, as chaotically compelling as a monster dredged out of some **Max Ernst** painting, **Enemy Mine** reflects a more stripped-down, more deliberate approach to collaboration. It's as if they really tried to just make nice songs together. To quote **Krug**, "There's architecture here." It is the band's contention that this is the first known use of a "court painting" as a record cover used in popular music. As a result of this enthusiasm, the band had planned on calling the album **Before the B**, a beloved Kafka parable and a reference to this court painting. However, the band is tired of being tagged as "literary," so they dubbed the record **Enemy Mine**, a beloved movie from **Bejar's** youth, and a good metaphor for collaboration.

CD 16.98

TELEKINESIS! Telekinesis! CD

Telekinesis!, from Seattle, is **Michael Benjamin Lermer**. **Michael** wrote and sang all of the songs and played nearly all of the instruments on the album, but tours with a full band. Influenced both by the carefully constructed timeless pop of the 60s and 70s and by the nonchalance and brevity of classic indie rock, **Lermer** and producer **Chris Walla** (**Death Cab For Cutie**, **The Decemberists**, **Tegan and Sara**) approached the recording of **Telekinesis!** with the goal that each song's tracking and mixing would be done to analog tape in a single day and that they would never look back.

CD 16.98

JUNIOR BOYS Begone Dull Care CD

It is mind boggling to think that Ontario's **Junior Boys** are just now releasing only their third full length! **Honesty** it feels like the dynamic duo have been a force in electronic music forever as their name is synonymous with smooth mixes that really shake up the dance-floor! Following up **Last Exit** and **So This Is Goodbye** seems like an impossible task but from the opening bars of the lead off track **Parallel Lines** you can tell that these 8 new tracks are going to be pretty massive with the downtempo crowd! I've been playing the lead single **Buzz** on my iPhone for a couple of weeks and it doesn't get my burnt!

CD 16.98

BLACK DICE Repo CD

The Brooklyn trio **Black Dice** has never worked harder at crafting a set of concise, sonically battering, or flat-out bizarre tunes than on this collection of fringe-surfing tone bombs. Yet a new roadhouse blues band philosophy has simultaneously emerged, allowing the group to loosen up and casually toss off a record packed with burly hooks and zoomed in riffs. **Repo** irreverently mashes the sounds and images of radio, TV, and Internet into a fertile compost pile squirming with new, raw life.

CD 16.98

ARCADE FIRE Miroir Noir DVD

Miroir Noir follows **Arche Fire** through life making and touring of their 2007 album **Neon Bible**, documenting the band at their Montreal studio, and the making of promotional films and videos. Also features live footage and a few short films made on the road. Directed by **Vincent Marisset**, who was responsible for the interactive video for the song **Neon Bible** and for the band's web design. Packaged in a 4 panel DVD digipak.

DVD 16.98

ART BERGMANN Lost Art CD

Art Bergmann returns after too long an exile with a fresh collection of songs in the key of hard knocks! As with all of **Art's** previous work, both solo and with various bands including **K-Tels**, **Young Canadians** and **Poisoned**, he pours all his grizzly passion into his poetic craft. This return to the rock arena is a real treat for his fans as it is comprised of three songs that have never been released, and others that were re-recorded under **Duke Street Mass** as the album **Crawl With Me**. The **Duke Street Recording** never captured what this one does — the raw power of **Art's** songs and playing during a vital time of his career. This release cements **Art's** status as an outsider legend within Canada's music circles.

CD 16.98

SOLARISTS Coast Spirit CD

Recorded within the highly professional walls of Vancouver's J.C.D.C. Studios (**New Pornographers**, **Destroyer**, **Tegan and Sara**) this is the sonically rich sophomore release from one of our "best kept secret" local acts! Imagine a landscape that, much like our own dense environs, is constantly shifting with shapes, textures and hues. How would this translate in the hands of a folk-indie rock band lead by the quiet spoken mastermind **Cameron McLetland**? Take a listen as the results are stunning — often recalling the glory of late night **Neil Young**, the surrealism of **Sparklehorse** and even the poetic lushness of **Silver Jews**. Great chops, great hooks and a relaxed vibe make **Coast Spirit** just that, a beautiful and alluring atmosphere!

CD 12.98

DAN DEACON Bromst CD

For the last three years **Dan Deacon** has been working on **Bromst**. Fusing together the growing intensity of his live performances with his background in electro-acoustic composition, the outcome is a collection of pieces that are intense and epic and at the same time down to earth and welcoming. **Bromst** embodies the same energy and excitement as **Spiderman Of The Rings**, however the craftsmanship and composition on **Bromst** have a wider scope and richer palette. Unlike the completely electronic **Spiderman Of The Rings**, the instrumentation on **Bromst** is a mixture of acoustic instruments, mechanical instruments, samples and electronics. The player piano, marimba, glockenspiel, vibraphone, live drums, winds and brass give **Bromst** a much richer tone than his previous work. The intricate and complex parts, skillfully executed by the performers, are woven together into a rich, dense, noisy dance pop that has become **Dan Deacon's** signature sound.

CD 16.98

BILL CALLAHAN Sometimes I Wish We Were An Eagle CD

Sometimes I Wish We Were An Eagle surveys a landscape that **Snow** organically, like the time two people spend together or the time one person spends alone (with another). One way or another, it's awfully pretty. Something's clearly making **Bill** feel like a natural man. And high in the saddle, with a pouch of Big League Chew and little sweet new tunes in tow, he's riding hard over a diverse bunch of sounds by top-notch players. Sure, there's guitar, keyboards and drums, just like there's always been, but arranger **Brian Beattie** brought some old friends back into the picture, violins and French horns. Plus, recording in the big state of Texas has given **Bill** a panoramic sound-screen, filled with verdant and startling sounds, all of which allow him access to the depths of expression, allowing a gentle and spiking view of that which we call 'soul'.

CD 16.98

On our stereo:

Lotus Plaza – The Floodlight Collective CD/LP
Mount Erie – Dawn LP
Circle – Hollywood LP
Wooden Ships – Dos CD/LP
Circus Devils – Gringo CD/LP
Eat Skull – Wild and Inside CD/LP
Juan Maclean – Future Will Come CD/2LP
Crystal Antlers – Tentacles CD/LP
Superchunk – Leaves in the Gutter CD/LP

Various – Heavy Metal Killers CD
The Turtles – Save The Turtles; Turtles Greatest Hits CD
Strung Out – Prototypes And Painkillers CD
NDFX – Coaster (CD)/Frisbee (LP)
Bob Mould – Life and Times CD
Betty Lavette – Do Your Duty CD
Ramblin, Jack Elliott – A Stranger Here CD
Booker T. – Potato Hole CD

Instore News:

MUSIC IN THE AFTERNOON

with Death From Above 1979's

Sebastian Grainger

Sunday April 5th at 3:30 PM

2nd ANNUAL RECORD STORE DAY

SATURDAY APRIL 18th 9:30AM-6:30 PM

Stop by Zulu Records – Vancouver's oldest independent music source and check out the fun!

Sale prices in effect until April 30, 2009

ZULU ART NEWS

"Dead End Filling"

Charlotte Mathews

April 1 - 30



Zulu Records
1972-1976 W 4th Ave
Vancouver, BC

tel 604.738.3232

www.zulurecords.com

STORE HOURS
Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00